



**FASHION DRAWING SKILLS TRAINING FOR UNQUALIFIED FASHION  
ENTREPRENEURS IN THE EMFULENI LOCAL MUNICIPALITY: A NEEDS  
ASSESSMENT**

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Magister Technologiae in Fashion**

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## DECLARATION

I hereby declare that this dissertation is my own independent work and that all sources consulted and all quotations supplied have been declared in full according to the guidelines concerning referencing, plagiarism and copyright of the Vaal University of Technology. I declare that this work is new work and that it has not previously been submitted at the Vaal University of Technology or at any other University.

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“A good life is one inspired by love and guided by knowledge” – Bertrand Russell

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## **CHAPTER 1**

### **INTRODUCTION**

#### **1.1 INTRODUCTION AND BACKGROUND**

The fashion trade is a global industry (Amankwah, Badoe & Chichi 2014:144) that plays a major role in the socio-economic development of many countries (Sarpong, Howard & Osei-Ntiri 2011:98). A number of Asian countries, for example, have been known to thrive in the international textile and fashion trade, owing to their successful training programs in fashion and apparel design (Maiyo, Abong'o & Tuigon'g 2014:63). In South Africa (SA) fashion is also seen as an important industry, as it forms part of economic development programs (Dlodlo 2014:191) and aids in income generation for individuals, not only in major cities, but also in smaller towns and peri-urban areas. Thus, the statement can be made that the successful training of individuals through training programs (with regard to fashion-related skills) has a direct link to a thriving fashion industry and a direct impact on individuals, group and community income generation.

Nonetheless, not all individuals within the fashion industry have acquired formal fashion training. Some may have obtained fashion-related skills (such as sewing, pattern making and fashion drawing) through family members, short courses, school or in-service work experience elsewhere. These skills, particularly fashion drawing and illustration (hereafter referred to as fashion drawing), are necessary visual communication tools with which the designer relays their ideas and designs to the client. Visual communication is a pictorial form of communication where visual symbols are incorporated in order to convey information (Liu 2015:41) and this process of visual communication enables both parties to be equally clear about the proposed design (Tatham & Seaman 2004:114; Calderin 2013:148). Thus, specifically in relation to the field of fashion, visual communication is used to communicate designs or ideas to individuals in a visual manner by making use of sketches, photographs, drawings, etc.

However, in a previous study conducted in the Sedibeng District Municipality (SDM) (Van Wyk 2007:78), it was found that the most prominent skill that fashion entrepreneurs felt they needed, but lacked, is that of fashion drawing. Of the total sample population, 19% indicated that they do not possess fashion drawing skills. Although this is not a significantly high number, it is important to note that 66% of the mentioned study's respondents had obtained qualifications from tertiary institutions (Van Wyk 2007:77), which would in all probability have included a fashion drawing curriculum. The lack of drawing skills could be problematic, as this lack relates to client satisfaction which, in turn, promotes the success of entrepreneurial endeavours (Burns & Bryant 2002:42). To address this, the current study was aimed at determining the level, nature and type of fashion drawing applied by fashion entrepreneurs

with no formal fashion-related training (FEWNFFRT)<sup>1</sup> within the Emfuleni Local Municipality (ELM). This ascertainment was completed in terms, specifically, of the following: the use of fashion sketches to visually communicate the design of the garment to the client; the challenges experienced by the fashion entrepreneurs when communicating an idea or design to a client; and the need for training in fashion drawing as a means of visual communication.

A quantitative, non-experimental needs assessment was conducted among a group of FEWNFFRT within the ELM. It is important for the reader to note that this specific research study formed part of a larger study, in which the data was gathered in a joint manner with another researcher (whose study focussed on the business skills training needs for FEWNFFRT in the ELM). To clarify, data was collected and analysed together, but the interpretation and application of the data differed due to different research questions, focus and context. Therefore, while the same data was gathered and used in conjunction with another researcher, it should be noted that this study followed a unique angle. The reason for the joint data collection was dictated by the specific constraint of the study in terms of the specific inclusion criteria to which the sample population had to adhere.

Interviewer-administered questionnaires were employed in order to gather data from respondents. This type of data collection tool was seen as the most appropriate for the collection of data for this study, as it was conducted in a verbal manner and allowed the interviewer to explain questions and instruction to the respondents in cases where questions were in any way unclear or the respondents were uncertain. This in turn ensured a higher response rate and enhanced the quality of the data gathered. Insight gained from this study aided in generating a new understanding of the fashion drawing skills training needs of fashion entrepreneurs in the ELM region, which may guide future research aimed at developing training programs, materials and interventions with regard to fashion drawing skills.

## **1.2 MOTIVATION**

Recently, research pertaining to entrepreneurial endeavours has become prominent. This included international research that has been conducted relating to the success of entrepreneurs (Markman & Baron 2003), the challenges faced by entrepreneurs (Temitope 2015), the characteristics of entrepreneurs (Littunen 2000), as well as on entrepreneurial training and development needs (Capaldo, Iandoli & Ponsiglione 2004; Awogbenle & Iwuamadi 2010). Similar studies have been conducted nationally by Ladzani and Van Vuuren (2002), as well as by Rogerson (2008), pertaining to the need for training and development with regard to entrepreneurial skills and traits. Research in the field of fashion entrepreneurs include studies conducted in the SDM (previously known as Vaal region) relating

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<sup>1</sup>Fashion entrepreneurs with no formal fashion-related training (FEWNFFRT) are seen as fashion entrepreneurs who have not obtained any fashion-related qualification from any tertiary institution.

to the success of fashion entrepreneurs (Moloi & Nkhahle 2014), as well as to the attributes, skills and knowledge of fashion entrepreneurs (Van Wyk 2007).

However, to date no research has focussed specifically on the need for fashion drawing skills among FEWNFFRT in the ELM, which forms part of the SDM. The most prominent research findings, specifically related to fashion entrepreneurs in the SDM are twofold, and conclude that 19% of the sample population of fashion entrepreneurs had a lack of fashion drawing skills due to insufficient training (Van Wyk 2007). Only 39.4% of these fashion entrepreneurs acquired their garment production skills at tertiary institutions. The remaining 60.6% gained their skills by other means, such as family members, short courses, school or work, which renders the quality of training questionable.

In light of the need for fashion drawing and illustration skills, Van Wyk (2007) recommended that further research be conducted with reference to these skills. In addition, Moloi and Nkhahle (2014:226) mentioned the great need for studies that focus on fashion entrepreneurship within the SDM. An in-depth knowledge of the skills requirements pertaining to fashion was recommended. According to a NEXUS database search conducted by a subject specialist, it was found that no previous research, relating to fashion drawing skills training needs among FEWNFFRT in the ELM, exists (refer to Annexure A: Proof of NEXUS database search).

### **1.3 PROBLEM STATEMENT**

This study was concerned with the fashion drawing training needs of fashion entrepreneurs in the ELM. Previous research studies on fashion entrepreneurs in this region have indicated that the most prominent skills that fashion entrepreneurs lack, but feel necessary to possess, is that of fashion-related drawing skills (Van Wyk 2007:78). The lack of these skills may be attributed to two-fold factors. First, the lack of finances may prohibit access to academic institutions where fashion-related skills courses are offered. This can be attributed to the high unemployment rate (50.7%) and poverty rate (48.5%) of the SDM (Sedibeng 2018b:26, 31). The second factor refers to a lack of skills training opportunities in the ELM. This is partly due to the closure of various skills training courses, such as the Clothing Production course (in 2010) at the Sedibeng Technical and Vocational Education and Training College (TVET) that, in the past, used to offer relevant skills training programs to individuals in neighbouring communities. For this study, the current need for skills related to fashion drawing was addressed. Fashion drawing skills are necessary as it forms the basis of visual communication used to communicate a design or idea to a client. It is, therefore, necessary that all fashion entrepreneurial designers have adequate fashion drawing skills, in order for them to be successful with their entrepreneurial endeavours.

## **1.4 RESEARCH QUESTION, AIM AND OBJECTIVES**

### **1.4.1 Research question**

This study addressed the following research question:

What are the training needs related to fashion drawing skills amongst FEWNFFRT within the ELM?

### **1.4.2 Aim**

The aim of this study was to conduct a needs assessment, in order to explore and describe the needs for fashion drawing skills training among FEWNFFRT in the ELM.

### **1.4.3 Objectives**

The specific objectives, in order to fulfil the aim of this study, include literature-, empirical- and implication-related objectives, and are described as follows:

#### **1.4.3.1 Literature-related objectives**

The literature-related objectives for this study were to conduct an in-depth literature review regarding:

- 1.4.3.1.2 Entrepreneurships (in terms of motivational factors for development of entrepreneurship, as well as the role which these businesses play in the economy of the country).
- 1.4.3.1.2 Fashion entrepreneurs.
- 1.4.3.1.3 Challenges faced by fashion entrepreneurs.
- 1.4.3.1.4 Importance of skills training in fashion entrepreneurship.
- 1.4.3.1.5 Visual communication, in terms of fashion sketches (which include fashion drawing, fashion illustration and technical drawing).

#### **1.4.3.2 Empirical-related objectives**

The following empirical-related objectives of the study were to:

- 1.4.3.2.1 Determine the demographic characteristics of respondents.
- 1.4.3.2.2 Explore and describe the history of the respondents' fashion business in terms of:
  - motivational factors
  - business establishment
  - number of employees
  - business ownership
  - business premises
  - fashion items manufactured.

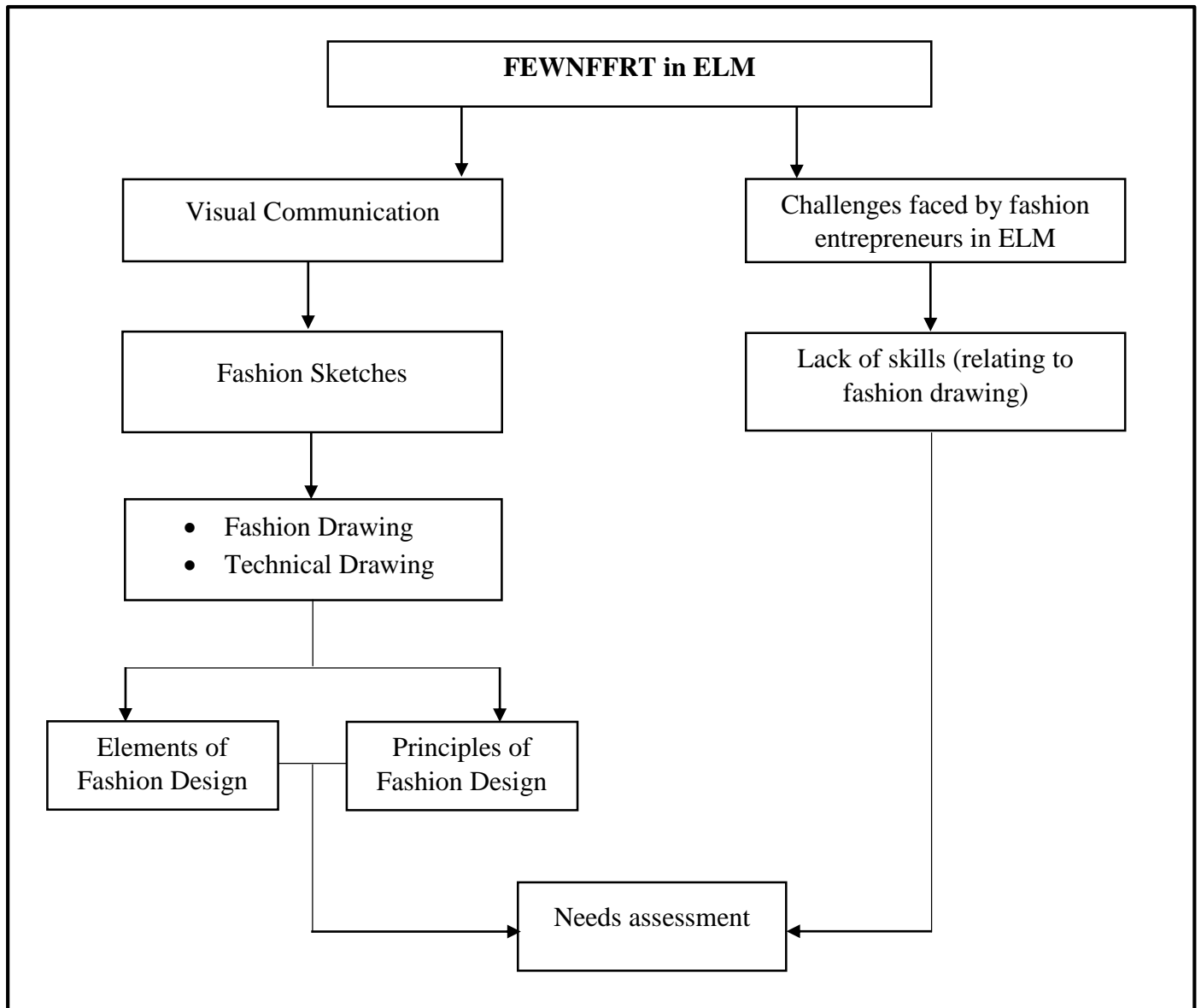
- 1.4.3.2.3 Explore and describe the current use of fashion sketches applied by fashion entrepreneurs within the ELM in terms of the:
- use of fashion sketches to visually communicate the idea/design of the garment to the client;
  - challenges experienced by the fashion entrepreneurs when communicating an idea or design to a client; and
  - need for training of fashion sketches as means of visual communication.
- 1.4.3.2.4 Determine Spearman's correlation coefficients amongst nominal and ordinal variables for all sections of the data collection instrument. For example, the correlation existing amongst the manufacturing of fashion items and respondents' use of commercially available fashion images as a visual communication method.
- 1.4.3.2.5 Determine practically significant differences amongst factors, by means of ANOVA and T-tests. For example, the differences existing amongst the operation period of respondents' business and the use of commercially available fashion images.
- 1.4.3.2.6 Determine associations amongst different factors, by means of correlations and cross-tabulation. For example, the association noted amongst respondents' levels of education and their beliefs regarding the use of hand drawn fashion sketches as a method to simplify the process of communicating their design to their clients.
- 1.4.3.2.7 Interpret the results of the study pertaining to the need for training in fashion drawing skills which may exist amongst respondents.

### **1.4.3.3 Outcome-related objectives**

- 1.4.3.3.1 The outcome-related objectives were to:
- draw conclusions regarding the fashion-related skills training needs of FEWNFFRT in the ELM;
  - provide insight which contributes to the existing body of knowledge with regard to the need for occupation specific skills within entrepreneurship; and
  - generate recommendations for future research or training endeavours aimed at providing instruction in fashion drawing skills, based on the identified needs.

## 1.5 CONCEPTUAL FRAMEWORK

The following conceptual framework (Figure 1) serves to provide an overview of this research study, which will be executed according to the objectives of this study (refer to section 1.4.3).



**FIGURE 1:** Conceptual Framework for this study

## 1.6 KEY TERMS

To ensure common understanding and to create a theoretical foundation, the core constructs pertaining to the conceptual framework of this specific study must be defined. These constructs are defined and described as they relate to this study.

*Client satisfaction:* To clearly understand the concept *client satisfaction*, the two terms namely *client* and *satisfaction* will have to be defined individually.



A *client*, or *customer*, is seen as an individual who pays a professional person or an organisation for services rendered (Merriam-Webster online dictionary 2015). The term *satisfaction* is defined as the act of providing and fulfilling that which is needed or desired (Merriam-Webster online dictionary 2015). Therefore, *client satisfaction* is seen as, and depends on, the business' ability to live up to the expectations (needs and wants) of the client (Rashvand & Majid 2014:16). As the client is seen as being at the heart of a fashion business, it is crucial that businesses always correctly meet the wants and needs of consumers, as this will ensure that a business generates a profit (Mueller & Smiley 1995:24; Burns & Bryant 2002:42). Client satisfaction, though a seemingly abstract term, has economic consequences.

*Emfuleni Local Municipality*: The ELM is situated within the SDM and forms part of this district's three municipalities. The ELM covers a total land area of 968 km<sup>2</sup>, has a population of 721 663, and an unemployment rate of 54.5% (Sedibeng 2018b:16, 31).

*Entrepreneur*: An entrepreneur is an individual who identifies an opportunity, and organises and operates a new business venture or project (Markman & Baron 2003:281; Burke 2010:12; Mishra & Kiran 2014:93). This individual earns an income by making use of available resources (Rao & Joshi 2010:99).

*Fashion drawing*: Drawing is the basis of a designer's work (Kamis, Bakar, Hamzah & Asimiran 2014:89), and is seen as a universal language to convey ideas and meanings by using the skill of drawing pictures by hand with a tool (pen or pencil) (Tachie-Menson, Opoku-Asare & Essel 2015:19). Fashion drawing happens when designers sketch their ideas or designs free hand onto figures, while keeping in mind how the fabric will drape and stretch across the figure (Jones 2002:64). In this respect, it is important to note that drawing does not simply mean a skill at drawing only, but also implies that the drawer has acquired previous knowledge of the characteristics of fabric, as well as how the human figure and material interact. In the instance of this study, the terms 'fashion drawing' and 'fashion illustration' are considered as interchangeable.

*Fashion entrepreneur*: This term is used to describe those individuals who set up new fashion ventures, or start new fashion labels, and who possess specific traits and skills pertaining to fashion and entrepreneurship (Burke 2010:12).

*Fashion illustration*: A fashion illustration is a visual and original (Jones 2002:64) eye-catching, sometimes abstract (Hopkins 2010:24), carefully rendered drawing of a garment that depicts it at its fashionable best and most glamorous (Tate 2004:67). Fashion illustrations do not necessarily show technical detail (Tate 2004:73), but have to project and sell an idea (Turnpenny 1981:63; Hopkins 2010:160).

*Sedibeng District Municipality (SDM)*: The SDM is situated in the South of the Gauteng Province, and covers a land area of 4 185km<sup>2</sup>. According to the latest available statistics, the total population of the SDM is 957 528 (Municipalities of South Africa 2018). Three local municipalities form part of this region, which include Emfuleni, Midvaal and Lesedi (Sedibeng 2018a:20). This region consists of both formal and informal (also referred to as peri-urban informal) settlements. Peri-urban settlements are described as those communities built on the periphery of cities, and which are occupied by impoverished people (Oldewage-Theron, Samuel & Djoulde 2010:120). Formal settlements in this area include the towns of Vereeniging, Vanderbijlpark, Meyerton and Heidelberg. Informal settlements include the peri-urban informal settlements of Evaton, Sebokeng, Boipatpong, Bophelong, Sharpeville and Ratanda.

*Technical drawing*: These drawings, also referred to as ‘working drawings’, are easy-to-understand representations of what garments would look like when laid out flat, instead of sketched onto a figure (Jones 2002:71; Tatham & Seaman 2004:141). Technical drawing is a visual way to communicate a design, and is used to convey unambiguous and precise information about proportions, trims, finishes, measurements and other detailing of the garment (Jones 2002:71; Tate 2004:73; Tatham & Seaman 2004:141; Isenberg 2012:6).

*Visual Communication*: As apparel is seen as a product of sensory design (Mete 2006:280), communicating an idea in a visual form is especially important within the fashion industry (Wolfe 1998:39), as clothes are mostly experienced visually (Mete 2006:280). The term *visual communication* is used when visual symbols are incorporated, in order to convey information (Liu 2015:41) and is seen as a way to effectively communicate an idea (Dewan 2015:2). In a fashion context, visual communication is used to illustrate details of designs and greatly increases the understanding of the viewer, as ideas communicated in a pictorial form are easier to grasp (Wolfe 1998:39).

## **1.7 OVERVIEW OF DISSERTATION STRUCTURE**

The dissertation consists of five chapters and the content of the chapters are summarised as follows:

**CHAPTER 1** provides an introduction and background of the study, the motivation behind the study, the problem statement, the research question, aim, specific objectives, as well as the conceptual framework and relevant key terms.

**CHAPTER 2** contains an in-depth literature review which addresses the aforementioned literature objectives (see section 1.4.3.1). This chapter includes discussions pertaining to entrepreneurs and entrepreneurship; challenges faced by South African entrepreneurs (also specifically fashion entrepreneurs); the importance of skills training within entrepreneurship, as well as a discussion addressing the aspects of visual communication.

**CHAPTER 3** comprises of a discussion on the methodology incorporated into the study. This discussion includes the aspects of: sample population and size, study location, method of sampling and development of the research tool, the data collection process, the statistical processing of the gathered data, as well as the ethical considerations.

**CHAPTER 4** presents the analysed results from the study. This includes all relevant statistics and discussions of the results obtained through the research instrument. These results provide insight into the demographic characteristics of the sample population; the history of their fashion business; the challenges experienced with fashion drawing; the current method used for visual communication, as well as the need and desire for training in fashion drawing skills. These results are furthermore compared with the relevant available literature.

**CHAPTER 5** provides insight into the overall conclusions drawn from this research study. This chapter also includes a discussion on the contribution of the study, the limitations experienced, as well as the recommendations for future research endeavours, education and training.

## **1.8 CHAPTER CONCLUSION**

This chapter (Chapter 1) provided an introduction to this research study. It included discussions regarding the motivation and problem statement of the study. The study's research question (What are the training needs related to fashion drawing skills amongst FEWNFFRT within the ELM?), aims and objectives (literature, empirical and outcome based) were addressed. Additionally, the conceptual framework, as well as important key terms relating to this study were provided. The subsequent chapter presents the literature review for this study and includes discussions regarding the recent available literature, in order to complete the literature-related objectives, as stated in section 1.4.3.1.

## **CHAPTER 2**

### **LITERATURE REVIEW**

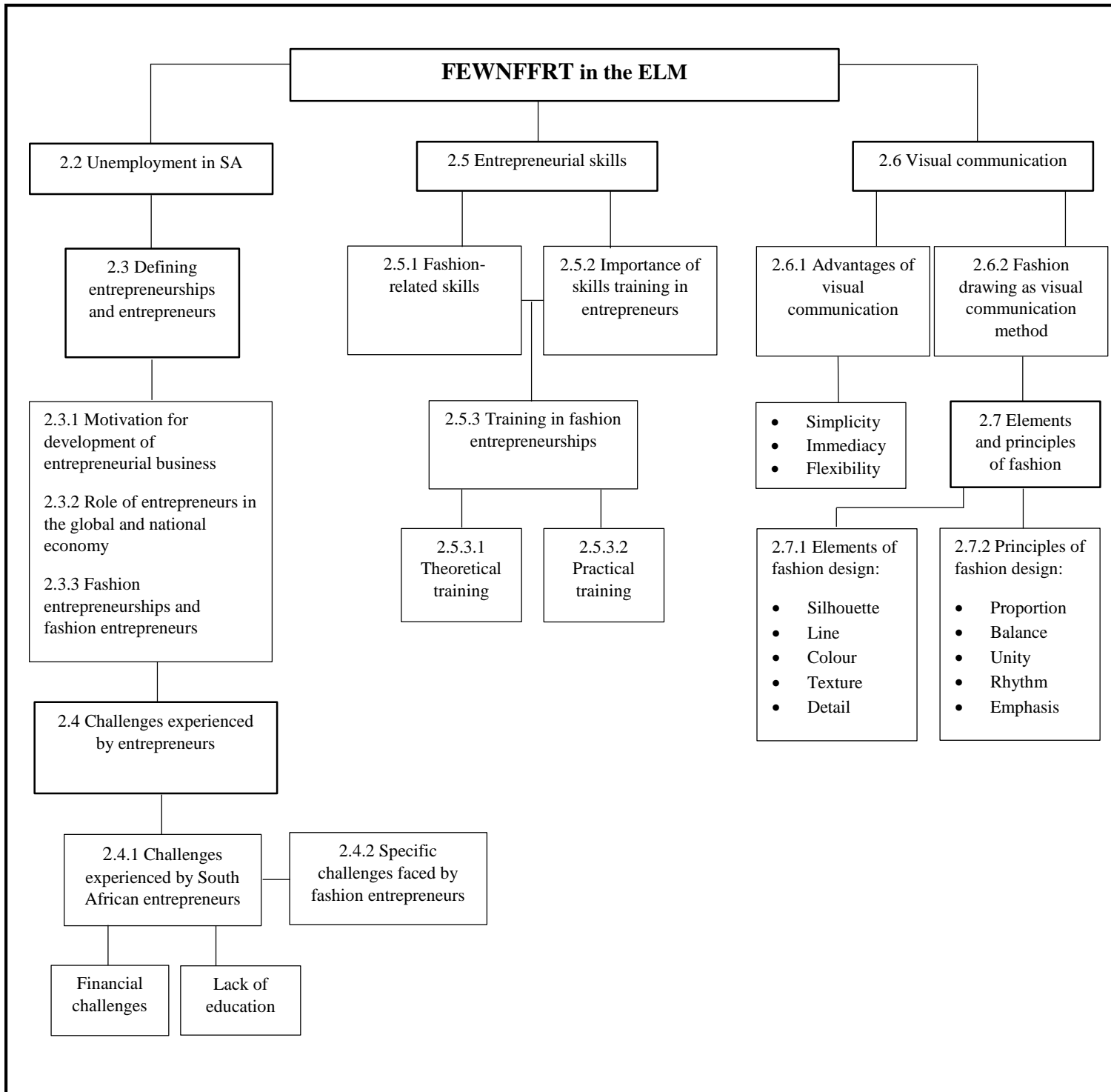
#### **2.1 INTRODUCTION**

In the previous chapter an introduction was provided regarding this research study. This chapter presents discussions on the recently available literature addressing the aspects which form part of this study's literature objectives (section 1.4.3.1). It will, therefore, focus on aspects such as unemployment in South Africa (SA) (section 2.2), entrepreneurship and entrepreneurs (section 2.3), entrepreneurship's specific challenges (section 2.4), the importance of skills training within entrepreneurship (section 2.5), as well as the concept of visual communication within fashion design (section 2.6).

While there is a large and growing body of literature pertaining to the field of entrepreneurship, very few publications address the concepts related to the development of practical skills, which are essential to entrepreneurs. The development of practical skills are not only seen as essential to entrepreneurs in general, but also to the South African entrepreneur specifically. Considering the aim of this study; namely to explore and describe the need for fashion drawing skills training among fashion entrepreneurs with no formal fashion-related training (FEWNFFRT), operating in the Emfuleni Local Municipality (ELM), and in order to place the mentioned concepts in context to the core of this study, i.e. the need for fashion drawing skills training, it is important to briefly state that fashion entrepreneurs form part of the South African economy primarily in the sense that it aids in reducing unemployment.

It is, therefore, crucial to fully address these concepts in order to create a clear understanding of the background of this study, as well as to ensure common understanding of the fashion drawing skills training needs of FEWNFFRT within the ELM. In order to address these concepts, recently available literature in the form of books, journal articles, academic publications, as well as previously conducted research studies have been reviewed, which is presented in this chapter, in line with the literature framework presented in Figure 2.

### 2.1.1 LITERATURE FRAMEWORK



**FIGURE 2:** Literature Framework for this study

### 2.2 UNEMPLOYMENT IN SOUTH AFRICA

The worldwide economic recession has caused global unemployment to increase (Fapohunda 2013:233). Unemployment is broadly described as the inclusion of all individuals who are able to work,

but are currently without a job, regardless of whether they are seeking a job or not (Statistics South Africa [StatsSA] 2015:xiv). Compared to the United States of America (where the unemployment rate was at 5% in 2016 [News Release 2016:1]), Africa's overall unemployment rate is double. In African countries with relatively large economies, such as Nigeria, the unemployment rate has increased, and is currently at 12.1% (Unemployment/Under-employment watch 2016:5). Increases in unemployment is no exception in SA, where it has been established that its rate is currently the sixth highest in the world (Trading Economics 2018). During the second quarter of 2019 this rate was reported as 29% (StatsSA 2019:1), displaying an increase of 3.5% since 2015 (StatsSA 2016:9). The high level of unemployment is a concerning factor, as it leads to an increase in high levels of poverty (Ukpere 2011:6074, 6076).

The high unemployment rate has repercussions on various levels; namely on social levels, the private sector and government levels (Klapper, Amit & Guillén 2008:4; Ukpere 2011:6072). On a social level, unemployment accelerates the level of poverty within communities and creates anxiety among individuals, as it lowers their socio-economic status and thereby negatively impacts on their livelihoods (Fapohunda 2013:237). Regarding the private sector, unemployment endangers business viability and impedes the confidence of potential business start-ups due to fear of failure (Wennberg, Pathak & Autio 2013:4). On a government level, unemployment creates a negative effect on the long-term economic growth of a country, as is evident in SA (North 2002:24). Globally, various governments are focusing on the development of entrepreneurship (Olawale & Garwe 2010:729) in order to reduce the poverty and unemployment rates, due to the apparent economic benefit which these ventures pose (O'Connor 2012:1). Similarly, the South African government has initiated policies and programs to support and promote entrepreneurship (Kongolo 2010:2289, 2290), which has been listed as a priority for economic assistance and job creation (Cant 2012:1107). Creating a skilled and capable workforce is a marked outcome within the Millennium Development Goals Country Report (MDGR) (2013:20), with the aim to establish SA as an entrepreneurial nation (State of Entrepreneurship in South Africa 2009:2; MDGR 2013:19; Perumal, Bozas & Perumal 2014:259), by emphasising the importance of skills training (Agupusi 2007:2; Perumal *et al.* 2014:259). Government initiatives, such as Khula Finance Enterprise, Small Business Development Agency (SEDA) and Women's Development Businesses (WBD) are necessary as SA risks economic stagnation without the creation of new entrepreneurship (Fatoki 2010:87; Olawale & Garwe 2010:729). Efforts made in support of entrepreneurship could encourage members of the South African population to become self-employed through the establishment of entrepreneurial businesses (Chimucheka 2013:157).

Considering the burden of high national unemployment rates, the need for successful entrepreneurial businesses becomes evident (Agupusi 2007:2). Despite the positive aspects of entrepreneurship, not all entrepreneurship are successful and sustainable. Many entrepreneurship are started on a regular basis, but are not sustainable enough in order to survive the first few years (Dockel & Ligthelm 2012:1). This

is also evident in SA where the failure rate of entrepreneurs are seen as extremely high (Cant 2012:1107; Tselepis & Mastamet-Mason 2013:259) and are stated to be as high as 75 % (Olawale & Garwe 2010:729; Fatoki & Asah 2011:170).

## **2.3 DEFINING ENTREPRENEURSHIPS AND ENTREPRENEURS**

The term *entrepreneurship* originated from the German term '*unternehem*' and the French verb '*entreprendre*', which translates to *undertake* (Mishra & Kiran 2014:93). The term entrepreneurship is used interchangeably with the terms: micro; small; medium enterprises (Agupusi 2007:1; Agyapong 2010:196; Perumal *et al.* 2014:259; Aboagyewaa-Ntiri & Mintah 2016:127), as well as small businesses (Bansal 2014:173). Entrepreneurships are small businesses or firms that contribute to the local economy (Granger & Sterling 2003:1) and are seen as essential to the South African nation (Agupusi 2007:3). It can furthermore be described as the willingness of an individual to search, identify and act upon potential opportunities, which might lead to the generating of profit (Hansen-Hansen 2012:614), and the creation of employment for others individuals (Awogbenle & Iwuamadi 2010:1). Entrepreneurships are generally started by individual owners termed entrepreneurs (Littunen 2000:295). An entrepreneur is a self-employed individual (Malchow-Møller, Schjerning & Sorensen 2011:20) that identifies an opportunity, organises and operates a new business venture or project in order to meet that opportunity (Wolfe 2009:603; Burke 2010:12; Mishra & Kiran 2014:93). They are primarily characterised as individuals that are creative, innovative and not afraid to take business risks (Moloi & Nkhahle 2014:227).

### **2.3.1 Motivation for development of entrepreneurial businesses**

The motivation for the creation of new entrepreneurial businesses is not inadvertent (Schjoedt & Shaver 2007:734) and plays a role in the success of a business (Ismail, Shamsudin & Chowdhury 2012:3). Various studies have investigated the motivation behind entrepreneurial venture creation, and have categorised these motivations under two theories; namely, the push and pull theories (Okafor & Amalu 2010:68; Vanevenhoven 2013:466). These theories are also labelled as the necessity (push) or opportunity (pull) theories (Hessels, Van Gelderen & Thurik 2008:328; Verheul, Thurik, Hessels & Van der Zwan 2010:4), and will be discussed accordingly.

The push, or necessity theory, generally occurs amidst periods of rising unemployment and economic crisis (Dawson & Henley 2012:697), where there is a lack of available opportunities (Williams 2009:203; Dawson & Henley 2012:697) individuals may be subjected to. The lack of opportunities may relate to: unemployment (Choto, Tengeh & Iwu 2014:97); job dissatisfaction (Schjoedt & Shaver 2007:725; Bijaoui 2012:5872); family pressure (Verheul *et al.* 2010:4); job losses, frustration and boredom in their current job (Okafor & Amalu 2010:68), an inflexibility factor of work schedule,

difficulty in finding employment, as well as unsatisfactory salaries (Segal, Borgia & Schoenfeld 2005:44; Bijaoui 2012:5872). The aforementioned push factors are discussed below:

**Unemployment:** As unemployment rates increase, the prospect of individuals finding employment, reduces. Considering this fact, individuals find the possible returns of an entrepreneurship appealing, which results in them being ‘pushed’ into entrepreneurship (Dawson, Henley & Latreille 2009:5)

**Job dissatisfaction:** Individuals are pushed into entrepreneurship due to dissatisfaction with their previous job arrangements and circumstances (Stephan, Hart & Drews 2015:16).

**Family pressure:** Individuals have the desire to be financially secure for their families by earning an income, as well as being able to have the time to focus on their family life (Islam 2012:68; Stephan *et al.* 2015:15).

**Job losses:** Also known as job displacement, is believed to weaken, not only the earning of individuals, but also their future employment opportunities and pushes them towards entrepreneurship (Røed & Skogstrøm 2014:727). A study conducted in Norway found that when companies plan on retrenching employees, the tendency for individuals to enter into self-employment increased to 180% among women, and 155% among men (Røed & Skogstrøm 2014:727).

**Frustration and boredom in current job:** This factor can be attributed to the frustration experienced by individuals when trying to break through the glass ceiling in their current work environment (Sharma 2015:253). This glass ceiling poses a barrier for individuals to reach their personal goals, which are possibly linked to the earning of a higher salary and offers of promotions (Sharma 2015:26). Additionally, boredom in this regard could be ascribed to the fact that some work environments might not realise their employees’ potential and thus not allow them to perform at the level of which they are capable.

**Inflexibility factor of work schedule:** This motivation is more commonly noted amongst women entrepreneurs (Dawson & Henley 2012:702). This might be attributed to the fact that women generally tend to have family related commitments, thus seeking flexible working hours to attend to these commitments, in the event that their current paid employment contract does not offer them the necessary flexibility (Dawson & Henley 2012:698).

**Difficulty in finding employment:** A possible motivation for this factor is believed to be the fact that specific occupations generally require a specific set of skills. Individuals who lack formal qualifications,



generally find it more difficult to find employment and see entrepreneurship as the only alternative to unemployment (Dawson *et al.* 2009:27).

**Unsatisfactory salaries:** Individuals motivated by this factor aim at increasing their current income, due to the fact that they receive a relatively low monthly salary (Stefanovic, Prokic & Rankovic 2010:259, 263) which is not sufficient in sustaining their basic needs.

Considering the push theory, self-employment seems to be a suitable alternative to unemployment (Dawson & Henley 2012:698), which becomes clear as the most dominant of the push factors is stated to be that of job losses (Kroon, De Klerk & Dippenaar 2003:320; Segal *et al.* 2005:44; Walker 2011:35). Regarding the factors motivating push entrepreneurs, it is suggested that these entrepreneurs are, unfortunately, more likely to be uneducated and unskilled in the field in which they start an entrepreneurship, which in turn could lead to difficulties within their entrepreneurial business (Block & Sandner 2009:5).

Contrasting the push theory, the pull, or opportunity theory, can be used to describe the event of an individual being drawn to entrepreneurship by certain factors (Vanevenhoven 2013:466). In this case, entrepreneurs are attracted to self-employment and willing to engage in entrepreneurship, due to the presence of benign conditions (Dawson & Henley 2012:698). As opposed to the push entrepreneurs, pull entrepreneurs view self-employment in a more positive way than their counterparts, and believe that this form of employment will aid them in achieving their personal goals and improving their quality of life (Dawson & Henley 2012:698, 699). The most dominant factors motivating pull entrepreneurs include: the need for independence (Okafor & Amalu 2010:68; Verheul *et al.* 2010:4; Bijaoui 2012:5872; Choto *et al.* 2014:97); growth in an individual's expectation of life satisfaction (Schjoedt & Shaver 2007:735); identification of an opportunity in the market (Dawson & Henley 2012:697); and the possibility of social development or contribution (Verheul *et al.* 2010:4). These pull factors are discussed accordingly:

**The need for independence:** Individuals have a need to be able to control their own time and occupation, having the freedom to make independent decisions, as well as having the flexibility when combining their personal lives with their occupation (Stephan *et al.* 2015:15). Regarding this factor, it is believed that education contributes to the need for independence, as the more educated an individual is, the more they see self-employment as a way towards independence (Dawson *et al.* 2009:27).

**Growth in an individual's expectation of life satisfaction:** This factor is understood to be linked to personal development through entrepreneurship. Individuals have the need to develop personally, to

have responsibility, to have meaningful work, to receive a higher social status and respect, as well as to fulfil their personal visions and goals (Stephan *et al.* 2015:15).

**Identification of an opportunity in the market:** Individuals motivated by this factor are attracted to entrepreneurship, due to the fact that they choose to exploit certain opportunities in the market (Elifneh 2015:22) for their financial gain.

**Possibility of social development or contribution:** Considering this factor, individuals have the need to contribute to the greater good, by giving back to the community in which they reside (Stephan *et al.* 2015:16).

These pull factors play a role in aiding entrepreneurships and contributing to the economic development of the country in which they are based. The following section further discusses economic contributions.

### **2.3.2 Role of entrepreneurs in the global and national economy**

Entrepreneurships have long played a crucial role in the economic development of countries throughout the world (Kongolo 2018:2288). Over the past few decades, entrepreneurships have emerged as one of the most powerful economic forces experienced in the world (Kuratko 2005:577), and are seen as vital drivers of innovation, job creation and ultimately economic growth (Small Enterprise Development Agency [SEDA] 2016:5). This is due to the fact that entrepreneurships create employment among communities (Kongolo 2010:2288; Aboagyewaa-Ntiri & Mintah 2016:127), which in turn contributes to the country's economy, which furthermore plays an important role in the development and growth of a country (Kongolo 2010:2288). As more entrepreneurships are established, unemployment levels decrease (Koellinger & Thurik 2009:13). Therefore, entrepreneurships are vitally important to, and play a crucial role in, economic development, poverty alleviation and job creation of countries (Abor & Quartey 2010:219; Ligthelm 2010:134; Malchow-Møller *et al.* 2011:16).

In the South African context, entrepreneurship is valued, as it contributes to job creation by creating employment in all labour sectors (Kongolo 2010:2288). In the first quarter of 2018, the number of entrepreneurships in SA was reported at 2 443 163 (SEDA 2018:2), accounting for the employment of 8 886 015 individuals (SEDA 2018:2). Such figures render the creation and sustainability (Olawale & Garwe 2010:729) of entrepreneurships in SA vital to the economy, as a thriving economy is characterised by a flourishing entrepreneurial sector (Kongolo 2010:2288).

Various authors agree that entrepreneurships contribute to economic development, job creation and the alleviation of poverty within SA (Kroon *et al.* 2003:319; Agupusi 2007:2; Abor & Quartey 2010:218; Kongolo 2010:2288; Chimucheka 2013:157; Sykes & Govender 2015:60), particularly within less

privileged or impoverished communities (Moloi & Nkhahle 2014:226). The type of entrepreneurship generally operated by individuals residing in less privileged or impoverished communities are categorised under micro entrepreneurship (MEs), which are the most dominant type of entrepreneurship in SA (Fatoki 2014:157). This category of entrepreneurship is commonly seen as a business venture comprising of an owner, possible labour involvement of family members, as well as the possibility of having one or two employees (Rolfe, Woodward, Ligthelm & Guimarães 2010:2). MEs are believed to form the cornerstone of many economies (Hefer, Cant & Wiid 2015:237), especially in SA where they are seen as the key to the survival and livelihood of millions of individuals (Herrington, Kew & Kew 2010:13), due to the important role which they play in rural, as well as urban communities (Rolfe *et al.* 2010:3; Rao, Venkatachalm & Joshi 2013:136). This is attributed to the fact that this type of entrepreneurship aids communities in reducing unemployment and poverty through the creation of jobs (Rao *et al.* 2013:136), as well as aiding in the empowerment of other individuals through the employment which is created by these entrepreneurship (Rao *et al.* 2013:145).

Due to the contribution of entrepreneurs to the local and global economy, and the empowerment of individuals, entrepreneurs are often referred to as economic heroes (Rwigema & Venter 2006:54). Entrepreneurs can be seen as part of the economic driving force of the African continent (Adusei 2016:202) and the fuel for SA's national economic engine (Abor & Quartey 2010:218). SA is seeing an increase in the trend of individuals to become self-employed (Hefer *et al.* 2015:238) and thus entrepreneurship is widespread in this country, as it seems to be an accessible alternative to formal employment. As the entry level to the informal sector is perceived as relatively easy and open to various categories of people (Temitope 2015:382), it could be seen as a motivation to consider entrepreneurship as an alternative employment form, especially for those impoverished and less skills individuals (Mukras 2003:62).

With entrepreneurship being the most common form of employment occurring within impoverished communities, these businesses are generally started within industries which have low start-up costs or ease of entry (SEDA 2016:32). Such industries include that of domestic trade (wholesale and retail), accommodation, services rendered within the community, social or personal sector (SEDA 2016:19, 32), as well as clothing and textiles (EDGE 2014:24).

Last mentioned industry is of particular importance to this study, as the fashion sector is considered to be a sub-sector of the clothing and textile industry in SA (EDGE 2014:24). Among the individuals participating within the fashion sector are those who operate fashion entrepreneurship. These individuals are referred to as *fashion entrepreneurs* and will be defined and discussed in the following section.

### **2.3.3 Fashion entrepreneurship and fashion entrepreneurs**

Fashion entrepreneurship produces garments (also known as apparel) through the process of designing and constructing from the initial idea to the end product for the client (Tselepis & Mastammet-Mason 2013:260). The term *fashion entrepreneur*, for the purpose of this study, is defined as those individuals who set up new fashion entrepreneurial ventures in order to integrate their ideas into the marketplace (Kurz 2010:13), and who possess specific traits and skills pertaining to fashion and entrepreneurship (Burke 2010:12). Fashion entrepreneurs can be seen as being concurrently owners, managers and inventors within their fashion business (Ünay & Zehir 2012:35).

It is stated in literature that fashion entrepreneurs choose to enter the clothing and textile industry due to the artistic and creative nature of this sector (Kurz 2010:23), despite this industry being perceived as labour intensive (Vlok 2006:229). A fashion entrepreneur essentially has to be forward-thinking, as the core characteristic of fashion is innovation (Ünay & Zehir 2012:315). Innovation in fashion entrepreneurship is fundamental to the success of the venture, due to the fact that designers constantly have to recreate and rethink ideas and design (Ünay & Zehir 2012:317) in order to come up with unique products which will ensure their competitive advantage (Kurz 2010:16). Fashion-related entrepreneurs are five times more likely to start their own fashion business than those in other professions (Burke 2010:12), mostly due to the low start-up costs required for machinery and necessary materials. Fashion entrepreneurs offer products and/or services which broaden the range of offerings to prospective clients. In addition, the industry's acceptance of new ideas has also shown a favourable adoption of new and local fashion trends (Burke 2010:12). Regardless of the industry, being an entrepreneur poses various challenges (Kurz 2010:16). These challenges may be field-specific or general. The following section will discuss some of the general challenges experienced by entrepreneurs.

## **2.4 CHALLENGES EXPERIENCED BY ENTREPRENEURS**

Entrepreneurs face various challenges regarding their entrepreneurial businesses, which hampers entrepreneurial growth (Choto *et al.* 2014:93). It is believed that entrepreneurs should perceive some challenges as opportunities to learn and develop new skills (Kutzhanova, Lyons & Lichtenstein 2009:195). The most prominent of these challenges which are addressed in literature include: limited resources in the sense of acquiring finances and funding, as well as the lack of education and training (which leads to a general lack of skills) (Choto *et al.* 2014:95, 99). These challenges are no exception for South African entrepreneurs.

### **2.4.1 Challenges experienced by South African entrepreneurs**

Entrepreneurs face various challenges, both general and field-specific. The general challenges experienced by the average South African entrepreneur were identified during the State of Entrepreneurship Conference (held in 2009 in SA) which include: the unsupportive financial and

operating environment in SA in terms of regulations, policies and access to capital; the struggle of aspirant entrepreneurs in the informal settlements to get their entrepreneurship started; the attitude of entrepreneurs in SA, especially regarding their nature to imitate rather than to innovate; short term vision of entrepreneurs (the idea of making money for now instead of building a lasting business); and the general lack of skills of entrepreneurs, including both formal and informal education (State of entrepreneurship in South Africa 2009:7). The most prominent of these challenges; namely, limited financial resources and lack of education, will be discussed in the section below, as both of these challenges play a role in the success and sustainability of an entrepreneurship.

**Financial challenges:** The entrepreneurial ideal is to pursue financial independence (Naidoo 2009:5). However, the challenge of limited resources, in the sense of gaining financial support or access to finance or funding, is a common challenge among entrepreneurs in all sector (Choto *et al.* 2014:99). This challenge can be attributed to a high poverty rate as individuals might not have enough personal capital for funding the start-up phase of their intended business (Okafor & Amalu 2010:73). Additionally, banks and financial institutions might be reluctant to provide start-up capital to entrepreneurs who have no collateral to provide, due to the fact that these businesses are generally small and risky in nature, and possibly lack the necessary transparency in their operations (Marwa 2014:230). This challenge has an impact on the long-term success of an entrepreneurial business (Hodges, Watchravesringkan, Yurchisin, Karpova, Marcketti, Hegland, Yan & Childs 2015:193). Due to financial constraints, some entrepreneurs cannot afford the cost of training (Abor & Quartey 2010:224), thus these individuals have insufficient training, which leads to a failure in developing their skills (Omar, Arokiasamy & Ismail 2009:97).

**Lack of education:** A pertinent link exists among education attainment and entrepreneurial success (Choto *et al.* 2014:95). Education is generally acknowledged as the key to a successful entrepreneurship (Arthur, Hisrich & Cabrera 2012:501) and often relates to the concept of knowledge and skills (Green 2009:1; Rao *et al.* 2013:139). Education is also stated to enhance an individual's competencies and skills (Rolfe *et al.* 2010:19). It is believed that individuals who lack formal education, not only find it more difficult to find employment, but will also struggle within their entrepreneurial business (Dawson *et al.* 2009:27). Furthermore, poorly educated individuals, as well as those who are innumerate and/or illiterate, are in general unlikely to cultivate success in specifically retail oriented businesses, of which fashion forms part (Rolfe *et al.* 2010:19).

#### **2.4.2 Specific challenges faced by fashion entrepreneurs**

The fashion industry is a multibillion-dollar industry which affects all consumers (Solomon & Rabolt 2009:5). It is considered to be the starter industry of any country's industrial development (Fianu, Biney-Aidoo, Antiaye & Oppong 2014:34), and is therefore seen as a critical element in the global

economy (Rogerson 2006:217). This industry is notoriously competitive and complex (Weller 2007:1). In a competitive sense, the fashion industry is teeming with interrelated styles, and a constant source of competition exists among fashion businesses in order to generate a profit (Weller 2007:31) through the attainment of customers. The complexity of this industry is attributed to the fact that fashion is seen as being a multi-dimensional form of knowledge consisting of various context-specific, interrelated modalities (Weller 2007:1). Given the aforementioned, it is apparent that to start and run a fashion entrepreneurship is challenging and demanding (Kurz 2010:2). Fashion entrepreneurs face threefold challenges, including those which are technical, (Welsh, Onishi, DeHoog & Syed 2014:21), industry specific and personally-related (Kurz 2010:15).

First, technically-related challenges can be seen as the need for the knowledge and abilities needed in order to perform specialised tasks (BusinessDictionary 2018). In a fashion context, these challenges refer to the need for the knowledge necessary to acquire and interpret inspiration for designs, researching current trends, characteristics of textiles, composing mood-boards and pattern making among others (EDGE 2014:26). Second, industry specific challenges are explained as being the structures, mentalities and processes which are present within each specific industry (Kurz 2010:15). In a fashion context, it encompasses the different products, individual requirements and operation methods, and is categorised according to the condition and economic state of the industry, government support and fashion clusters (Kurz 2010:15, 22). Lastly, personally-related challenges are seen as factors which influence and challenge the foundation and growth of a fashion entrepreneurship, and include those related to the specific set of skills, personality, behaviour and attitude of entrepreneurs, business skills and education (Kurz 2010:15, 22). For the purpose of this study, the personal challenges of the specific skill set are relevant.

Within the domain of fashion entrepreneurship, necessary technical skill as an identified personal challenge include: knowledge on the acquisition and interpretation of inspiration for designs; research of current trends; knowledge regarding textiles; composing of mood-boards; pattern making (EDGE 2014:26). In addition to these, the lack of specifically fashion drawing skills can be seen as an underlying, but also practical, challenge for fashion entrepreneurs. As an underlying challenge, it is important to note that designers need to constantly satisfy the aesthetic desire of their clients (Lee & Jirousek 2015:152). When these aesthetic desires are not met, it could directly impact on the satisfaction of the client. This, in turn, could have an effect on the client base and ultimately the profitability of the business. As a practical challenge, it hampers the entrepreneur when providing precise and detailed sketches to their clients, in order to accurately communicate the design visually. When designers lack this skill, it may lead to them being unable to visually depict their own design ideas successfully, as well as portray the desires of their clients. It could result in confusion and the miscommunication or

misinterpretation of certain design features. Identifying and understanding some of these challenges are vital as solutions might lead to a more progressive future for entrepreneurs (Omar *et al.* 2009:95).

## **2.5 ENTREPRENEURIAL SKILLS**

The concept of *skills* has its roots in psychology, where it is used when describing human development in various fields (Kutzhanova *et al.* 2009:194). It is seen as the mastery of entrepreneurship and is the combination of knowledge, ability and application (which is steadily developed through practice) (Kutzhanova *et al.* 2009:194). In general, skills are described as the ability to perform a task to a predetermined level of capability (Frogner 2002:17; Burke 2006:11), and are seen as routines which combine knowledge and ability and the practical application thereof (Kutzhanova *et al.* 2009:194). Entrepreneurial skills are defined by their context, describing a set of specific abilities relevant to an entrepreneurs' specific field of business (Kutzhanova *et al.* 2009:194) and is often related to education (Green 2009:1).

As the success and sustainability of entrepreneurship is influenced by the knowledge and skills of the entrepreneur (Olawale & Garwe 2010:732), entrepreneurship mastery of skills is seen as lying at the heart of entrepreneurial success (Kutzhanova *et al.* 2009:193). This is illustrated in the State of Entrepreneurship in South Africa's conference proceedings (2009:26), where it states that it is essential to maximise the potential of entrepreneurs, in order for them to be able to respond, in a successful manner, to the difficulties and challenges connected with owning and operating a business. The potential of entrepreneurs can only be maximised through the attainment of skills, which is obtainable through training. This statement is supported by Lekhanya and Mason (2014) who found a relationship between less successful entrepreneurs and the lack of skills of the entrepreneur. These entrepreneurial skills include: creativity, innovative thinking (Ladzani & Van Vuuren 2002:155), risk-taking (Ladzani & Van Vuuren 2002:155; Vecchio 2003:307), passion, determination, responsibility, energy, ability to work independently, respect for money, ability to manage time wisely, dependability and flexibility (Granger & Sterling 2003:7), tenacity (Baum & Locke 2004:587), and a strong need for achievement (Littunen 2000:296; Vecchio 2003:307).

### **2.5.1 Fashion-related skills**

Each profession requires specific and unique skills for the business or individual to produce professional products that will ensure the commercial viability of the business (Burke 2010:13). Within the context of the fashion entrepreneur, Kurz (2010:22) states that fashion entrepreneurs generally need a relatively large set of skills. These necessary skills and techniques must be acquired in order to fulfil the fundamental task of presenting ideas and designs to clients (Turnpenny 1981:9; Burke 2006:12). Referred to as technical skills, the knowledge needed in order to design and produce a product (Burke 2010:13), includes the following: skills of cutting and draping (Mueller & Smiley 1995:235; Turnpenny

1981:9), pattern making and professional techniques of clothing construction (Wolfe 1998:549), as well as the skills of sketching (Mueller & Smiley 1998:235). The last mentioned skill is of particular importance to this study, as it includes the fashion drawing skills of Technical drawing and Fashion drawing (further discussed in section 2.6.2).

### **2.5.2 Importance of skills training in entrepreneurships**

Training and development is critical for a business to gain competitive advantage (Sheehan 2014:13). The concept of *training and development* is defined as the expansion of learning or education in various activities, in order to improve the general competence of an individual (Omar *et al.* 2009:98). To achieve this improvement in competence and to assist entrepreneurs with skill development, the skills and knowledge base of entrepreneurs should be enhanced by way of identifying and implementing training and development strategies (Omar *et al.* 2009:98) which are tailored to their specific context (Kutzhanova *et al.* 2009:194). This suggests that entrepreneurs should not only possess general entrepreneurial skills, but also skills related to their specific sector of entrepreneurship. Rao *et al.* (2013:145) state that training related to an entrepreneur's specific field aids in operating a more successful business.

Even though some individuals lack appreciation for skills training and do not necessarily see a link between training and business improvement (Rogerson 2008:73; Abor & Quartey 2010:224), Littunen (2000:298) suggests that the survival of a business is linked to the nature of the entrepreneurs' training. It is vital that entrepreneurs are equipped with the correct knowledge and skills (Chimucheka 2013:158) as having these entrepreneurial related skills, can aid entrepreneurs to do their job with fewer difficulties, while saving the business time and money (Ladzani & van Vuuren 2002:154). Entrepreneurs are urged to attend up-to-date training programmes, which focus on the specific and ever changing needs of entrepreneurs (Olawale & Garwe 2010:736).

### **2.5.3 Training in fashion entrepreneurships**

Fashion entrepreneurship is seen as a specialised field within entrepreneurship (Rao & Joshi 2010:100) and as such requires skills, training, education and fashion-related skills (mentioned in 2.5.1). In order for fashion entrepreneurs to obtain and continuously develop their skills, designers, tailors, dressmakers and seamstresses (hereafter referred to as designers), are advised to attend training opportunities and courses offered at colleges or art schools, in order to obtain qualifications within this field (Turnpenny 1981:9; Shah & Mehta 2009:6). Such training activities can equip fashion entrepreneurs with the necessary theoretical, as well as practical skills to succeed in their Fashion business endeavours. Despite many entrepreneurs having no or minimal training or formal education with regard to their specific field of business, education is seen as an important factor for fashion entrepreneurships for three reasons; it aids in the success of a business (Shah & Mehta 2009:6), enhances natural talent (Van Wyk 2007:94)



and is the key to the development of individuals (Sarpong, Howard & Amankwah 2012:473). These necessary fashion-related skills for fashion entrepreneurs include that of theoretical, as well as practical skill training. It is noted in literature that theoretical knowledge of specific skills is often not successfully integrated with the practical application thereof (Kurz 2010:49). It can therefore be concluded that it is essential for fashion entrepreneurs to gain knowledge in both of these aspects.

### **2.5.3.1 Theoretical training**

Theoretical training entails the theory related to a specific concept, skill or subject as opposed to the practical application thereof (English Oxford Living Dictionaries 2018). It teaches individuals the ‘why’, and leads to a deeper understanding of a specific concept (Bradley 2012). Theory based training is seen as important within a fashion entrepreneurship, as it provides the entrepreneur with a base of theoretical knowledge on which to build, in order to apply this knowledge in a practical manner (Guo 2016:983). Theoretical knowledge in fashion includes that of textiles, fashion theory (human resources, entrepreneurship, business management, retail merchandising, clothing management), history of fashion and design, trend analysis, garment technology, creative design, drawing, illustration, technical drawing, pattern construction, as well as pattern grading (London International School of Fashion [LISOF] 2016:3; Tshwane University of Technology [TUT] 2018:2-3). A brief description of the most essential aspects regarding theoretical knowledge related to fashion is provided below.

Theoretical knowledge regarding textiles encompasses an understanding related to the structure, characteristics, care guidelines and composition of different textiles (Calderin 2013:116). Additionally, this knowledge aids designers in understanding how different textiles drape and hang on a figure, as well as how these textiles might serve their intended designs (Calderin 2013:129). *Theoretical garment technology* knowledge refers to the understanding of the sewing or construction process of garments. This broadly includes knowledge on the construction of garments by hand, sewing machine or both (Calderin 2013:147). More specifically, it includes knowledge pertaining to different types and uses of stitches, fasteners, seams, as well as sewing equipment and aids. *Creative design theory* encompasses the knowledge necessary in order to formulate and explain a design concept (Calderin 2013:72). This incorporates aspects such as developing fashion poses, implementation of elements and principles of design, practical use of different drawing mediums, as well as formulating good visual composition of aspects on a mood or story board (Calderin 2013:71). *Garment patterns* are seen as invaluable to a designer, as they are the templates used in order to cut various garment pieces from fabric (Calderin 2013:62). The theoretical knowledge essential to pattern construction involves that which is necessary in order to adapt and manipulate basic garment pattern blocks, as well as the drafting of garment patterns according to specific garment design.

### **2.5.3.2 Practical training**

Practical training for fashion entrepreneurs is imperative. It provides these individuals with the necessary practical skills needed to complete the process of concept (designing) to consumer (constructing finished product) (Tselepis & Mastamet-Mason 2013:260). Fashion-related practical skills can be derived from the theoretical knowledge mentioned in 2.5.3.1 and thus also includes: garment technology, pattern construction and grading, creative design, technical drawing, fashion drawing and illustration (LISOF 2016:3; TUT 2018:2-3). Last mentioned skill is of particular importance, as a designer must have fashion drawing skills in order to visually communicate (and sell) their designs (Burke 2006:12).

## **2.6 DEFINING VISUAL COMMUNICATION**

In order to gain an understanding of the concept of visual communication, the terms *visual* and *communication* need to be defined and discussed individually.

The term *visual* has to do with the incorporation of sight and can be described as a variety of visual depictions in the form of drawings, paintings, photographs (Kenny 2009:131) and pictures (Mutanen 2016:31). These visual depictions aid in representing ideas and processes (Eckert, Blackwell, Bucciarelli & Earl 2010:33). Additionally, visual depictions are generally believed to be relatively effortless to recognise, process and recall (Dewan 2015:2). *Communication* is seen as a social process, as it involves the interaction of a series of ongoing exchanges between individuals or participants (Kenny 2009:131; Mutanen 2016:26). These participants include an individual who conveys or shares a message or information (by using symbols) with other individuals, who then interpret the meaning of the message and subsequently responds (Kenny 2009:131; Mutanen 2016:24). Therefore, communication aids in establishing a common understanding about a certain topic among participants (Mutanen 2016:26).

Communicating in a visual manner (referred to as visual communication), takes place by way of images, drawings and/or sketches, and has existed long before text-based messages. It incorporates the use of visual aids in order to communicate and express the relevant concept or idea, as images communicate meaning (Brill, Kim & Branch 2007:47, 48). Visual communication has the ability to bring an idea or concept to life (Switzer 2017). It is also believed that visual communication is more efficient than verbal communication and is often the preferred form of communication, as it presents various advantages (Hill & Helmers 2008:53; Avgerinou & Petterson 2011:11).

### **2.6.1 Advantages of visual communication**

The advantages of using visual communication include: simplicity; immediacy; and flexibility (Switzer 2017). To orient these advantages to this research study, each is discussed within the context of fashion design.

**Simplicity:** Communicating in a visual manner aids in the simplification of the information that is communicated to another individual. Within the domain of fashion, simplicity in visual communication is achieved through the creation of fashion sketches. These sketches are generally easy for the viewer to understand as they only need to show the essential aspects of a garment design, by implementing simple use of line through outlining (An 2015:643, 644).

**Immediacy:** When information is conveyed visually, it tends to accomplish the task faster than through verbal communication. Immediacy, in this regard, also aids in the ease of visually comparing two or more ideas or concepts. In a fashion context, designers use sketches in order to rapidly capture and record their own, as well as their client's, ideas for designs (An 2015:643).

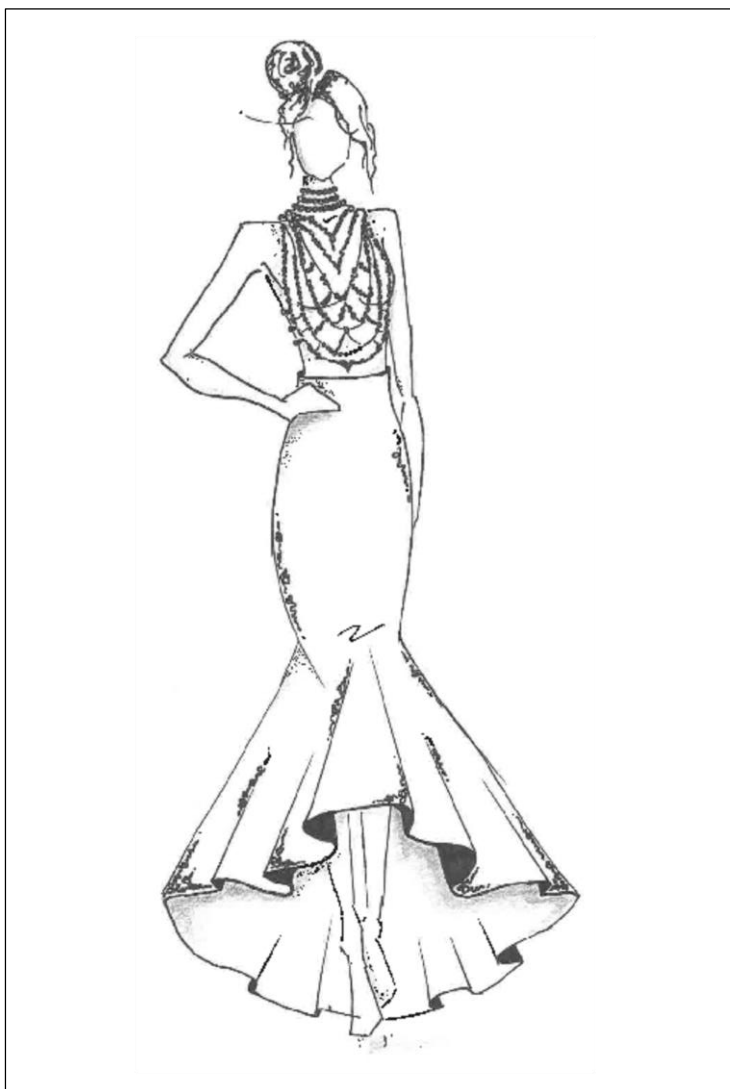
**Flexibility:** In certain aspects, visual communication tends to be more flexible than verbal communication. Using images, not only reaches more people due to it being more persuasive than spoken words, but also allows an individual to bridge certain boundaries including language, geographic distances and cultural differences (Switzer 2017). Within fashion, flexibility in visual communication could point to the fact that designers and clients who face boundaries, such as language or geographic distances, could communicate their ideas much easier through drawing sketches, in order to create clarity in terms of designs.

### **2.6.2 Fashion drawings as visual communication method for fashion entrepreneurs**

Because fashion encompasses visual products, the communicating of the product's design by way of visual communication is of vital importance (Ryder 2005:6). In order to relate the concept of visual communication to this study, it is seen as the process of the formulation of a fashion sketch by the designer, and the interpretation of that sketch by the client. A fashion sketch can take the form of a fashion drawing or a fashion illustration. Drawings and illustrations are not only about drawing images (Calderin 2013:148), but they are seen as the core of the designer's work (Bhatia & Juneja 2016:87). As apparel is seen as a product of sensory design (Mete 2006:280), communicating an idea in a visual form is especially important within the fashion industry (Wolfe 1998:39), as clothing is mostly experienced visually (Mete 2006:280). By making use of their fashion drawing skills to create sketches, designers convey and visually communicate, in the simplest, fastest way (Turnpenny 1981:9), with maximum clarity (Tatham & Seaman 2004:74), their creative thoughts and abstract concepts to their clients. These sketches are viewed by clients and ensure that both designer and client are equally clear

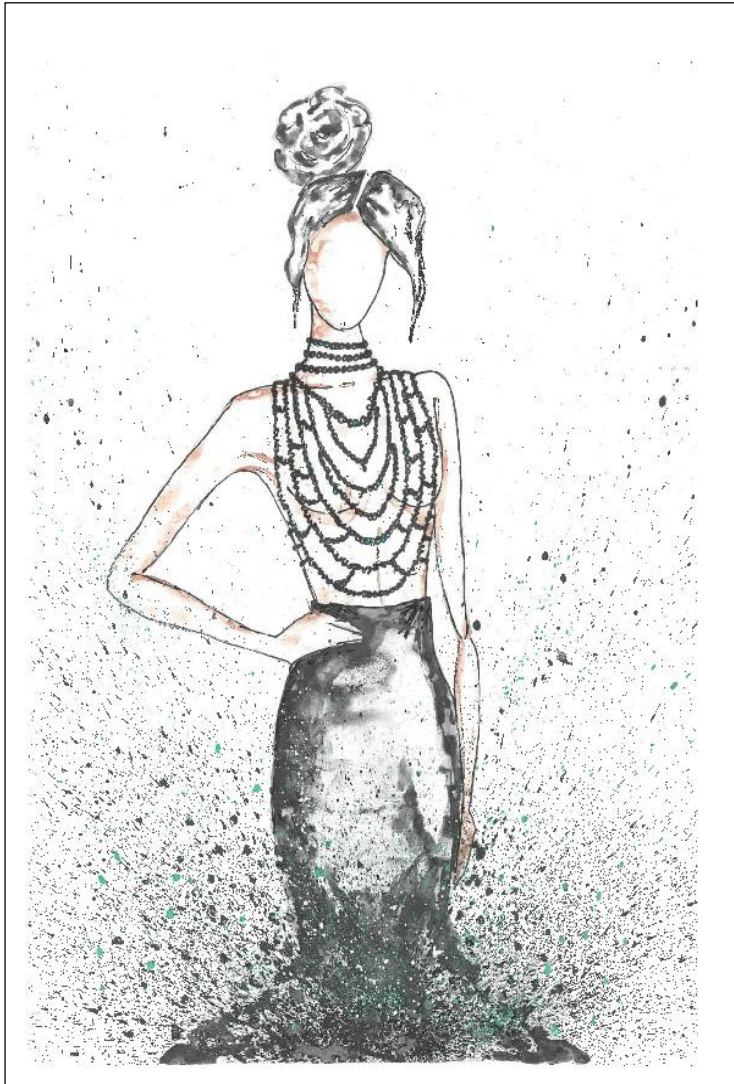
about the proposed design (Mueller & Smiley 1995:235; Burns & Bryant 2002:28; Tatham & Seaman 2004:14; Calderin 2013:148). Therefore, drawing is seen as an important tool in fashion communication (Sinha 2002:8).

Fashion drawing, as defined in Chapter 1, is seen as the act of a designer hand sketching a design onto a figure (Jones 2002:64). The aim of a fashion drawing is to communicate and depict, in a visual manner (Burke 2006:48), the ideas of the designer and the client regarding the fit, shape, drape and fabric type of a design (Riegelman 2006:10). As this fashion drawing serves as an agreement between designer and client, a fashion drawing has to be clear, realistic, accurate and attractive (Riegelman 2006:10). The design of a garment generally revolves around the desires and needs of the specific client for whom it is intended (Tselepis, Mastamet-Mason & Antonites 2015:52). Thus, a fashion drawing that accurately and clearly depicts the design, leaves very little room for client dissatisfaction with regard to the design and essentially the end product. Figure 3 below shows an example of a fashion drawing.



**FIGURE 3:** Example of a fashion drawing (adapted from Hopkins 2010:40)

A fashion illustration, as also mentioned in Chapter 1, is a carefully rendered drawing of a design, which does not necessarily show technical details, but is used to sell an idea (Hopkins 2010:160). An example of a fashion illustration is provided in Figure 4.



**FIGURE 4:** Example of a fashion illustration (adapted from Hopkins 2010:122)

In order to create these sketches, designers need to have the necessary theoretical knowledge of the different elements and principles of design, and must have the ability to practically implement these into a successful design and fashion drawing (Tate & Edwards 1991:ix). The elements and principles are discussed in the following section.

## **2.7 ELEMENTS AND PRINCIPLES OF FASHION DESIGN**

Elements and principles of fashion design are fundamental guidelines which should be followed by designers (Lee & Jirousek 2015:151). Knowledge regarding these guidelines is essential in fashion design as it assists in the design process (Siaw, Kermevor & Dzamedo 2014:2). When these elements

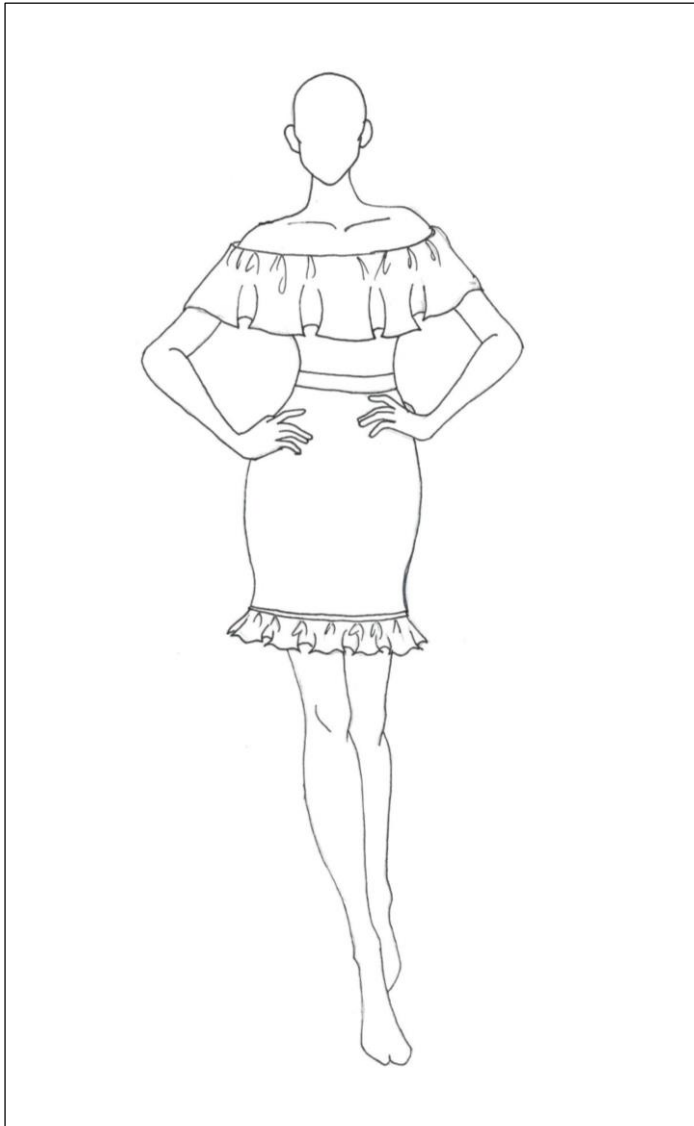
and principles are properly and concurrently manipulated and incorporated into a design, it leads to the creation of a successful and aesthetically pleasing garment design (Keiser & Garner 2008:211; Siaw *et al.* 2014:1; Lee & Jirousek 2015:152). A successful garment design is further achieved when all these elements and principles work well together in a harmonious nature (Keiser & Garner 2008:211; Education Bureau 2011:22).

### **2.7.1 Elements of fashion design**

Elements of design are seen as the foundation of design (Keiser & Garner 2008:211) and are believed to be the language of fashion (Riegelman 2006:9). The elements of fashion design include: silhouette, line, colour, pattern, texture (Tate 2004:189), shape (Keiser & Garner 2008:211), as well as function and detail (Seivewright 2012:122, 123), all of which are vital components when designing a garment. As the focus of this study is on fashion drawing skills, selected elements of fashion design are discussed in terms of the drawing implications relevant to silhouette, line, colour, texture and detail.

**Silhouette:** This refers to the basic outline or shape of a garment when it is worn by an individual (Seivewright 2012:118). Numerous silhouettes can be achieved by different means, including that of adding additional fabric to a garment, padding certain areas or incorporating the use of a corset (Tate 2004:135). Because silhouette dictates numerous other elements in order to make up a design (Tate 2004:135), it is often the first element observed by a viewer (Seivewright 2012:118), and is seen as the most dominant visual element within fashion design (Tate 2004:135).

When designing a garment, one should first start by drawing the silhouette (Burke 2006:86). It is the most essential aspect of a garment as it indicates the fit, drape and type of garment, and is the key to interpreting and understanding the design correctly (Riegelman 2006:111). This is due to the fact that the silhouette of a garment changes according to the movement and bending of the garment when viewed from different angles (Jones 2002:76). It is therefore important to accurately depict the silhouette, in order to eliminate any misunderstanding between designer and client (Riegelman 2006:111). In Figure 5 the successful implementation of silhouette is depicted.



**FIGURE 5:** Example of the successful implementation of silhouette (adapted from Jones 2002:76 and Calderin 2013:130)

As a viewer first considers the silhouette of a garment, it aids in shaping the initial impression of the design. It is also important that the designer should design the silhouette of a garment according to the current trending silhouette, as well as the specific body type of a client. When these aspects are not taken into account, the client will not have an up-to-date garment and the garment might visually distort their body shape.

An example of visual distortion of a body shape (unsuccessful implementation of silhouette) is shown in Figure 6, where the figure's waistline appears larger than what it really is due to the placement of the cinching of the garment (lower than the natural waist). This cinching causes a visually unbalanced and unproportioned visual effect.



**FIGURE 6:** Example of the unsuccessful implementation of silhouette (adapted from Jones 2002:76)

**Line:** In fashion design, line is regarded as the most basic element (Zou & Zhang 2014:349) and is seen as the placement of darts and seams (Seivewright 2012:121), in order to create style lines that divide the different spaces of a garment (Tate 2004:157). As a viewer's eye tends to follow a line, the eye is automatically drawn to certain areas of a figure, and drawn away from others (Tate 2004:157). Therefore, different lines are used to create different visual effects and illusions (Tate 2004:157; Seivewright 2012:121). As a rule, horizontal lines emphasises specific areas of a figure and visually widens it, where vertical lines lengthens or shortens the figure (Tate 2004:157; Seivewright 2012:121). Curved lines create a curvaceous and feminine look, whereas straight lines create a more structured and masculine look (Seivewright 2012:122).

In fashion drawing, all drawings are made up of lines (Riegelman 2006:42). Burke (2006:166) defines line as an outline or contour of a design. Line is commonly used in fashion drawing to indicate the seams of different pattern pieces and fasteners (Jones 2002:77). Line has multiple characteristics (indicating direction, weight, location, texture and thickness), therefore, the type of line chosen and the



manner in which it is applied, both have a different effect on the outcome of the drawing (Riegelman 2006:42). Each type of line used, suggests something different: heavier lines offer a softer look to a design and can be used to illustrate heavier types of fabrics; thinner lines give a design a sharper and crisper look; and a combination of thick and thin lines can be used to indicate contrast and shading as well as placing emphasis (Abling 1991:38, 40). Considering this, each type of line portrays a different visual message (Siaw *et al.* 2014:3). In Figure 7, the successful implementation of line is illustrated. This figure portrays the use of soft curved lines which gently emphasises the curves of the body bringing forth a youthful and feminine visual effect.



**FIGURE 7:** Example of the successful implementation of line (adapted from Stecker 1996:42, 45)

When a designer does not possess theoretical knowledge regarding the characteristics of line, and consequently does not intentionally place structural lines within a garment, it could lead to a design which brings forth an unpleasing visual illusion. This unpleasing visual illusion will lead the viewer's eye in the incorrect direction and possibly cause it to focus on the wrong feature of the garment, as well as the possible 'flaws' or 'figure problems' of the intended wearer. Thus, creating an unsatisfactory

illusion and overall look which in turn can lead to a dissatisfied client. From Figure 8, the use of various forms of line presents a cluttered and interrupted visual effect, as the viewer's eye does not move uninterrupted across the figure.



**FIGURE 8:** Example of the unsuccessful implementation of line (adapted from Stecker 1996:42, 43)

**Colour:** Considering that individuals form physical, emotional and intuitive responses to different colours, colour plays an important role in the client's initial reaction to a garment (Jones 2002:88). Colour is generally perceived to be the first aspect that an individual observes about a garment (Seivewright 2012:124), it adds another dimension of information to a design (Riegelman 2006:38) and tends to dictate the mood thereof (Jones 2002:88). When colour is added to the drawing, it aids the designer in giving a true, clear and attractive presentation of the silhouette, fit, drape and details of a design (Riegelman 2006:192). This in turn aids the client to visualise how the colour of the garment will be influenced when exposed to light and shadows (Riegelman 2006:38), as can be seen in Figure 9.



**FIGURE 9:** Example of the successful implementation of colour (adapted from Stecker 1996:58)

A lack of knowledge regarding the element of colour within a design, could once again lead to the creation of an unflattering visual illusion. Incorporating an unsuitable colour into a design could diminish the appearance of the wearer in the sense that it can distract from positive body features, negatively clash with skin tone, and create unbecoming effects of narrowness/fullness. Considering Figure 10 below, no dimension or movement can be viewed of the design, as it appears flat. The viewer can, therefore, not form an understanding of how the look of the garment will be influenced when exposed to light or shadow, which results in an unsuccessful visual effect.



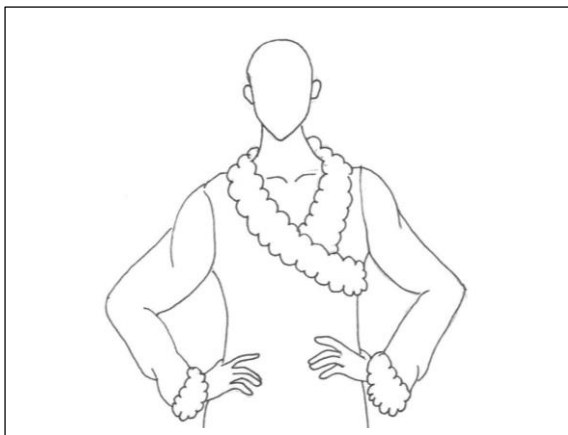
**FIGURE 10:** Example of the unsuccessful implementation of colour (adapted from Stecker 1996:59)

**Texture:** Texture is seen as both the sensual, as well as the visual element of fashion design (Jones 2002:77). It refers to the appearance and feel of a surface (Tate 2004:172), as well as the surface quality of objects (Siaw *et al.* 2014:3). In this case, it refers to the touch and feel of the fabrics used to construct garments. Texture tends to dictate the silhouette, as well as the type of garment that can be made from the specific fabric (Tate 2004:172). When illustrating texture in fashion drawing, it adds another element to the design, and is said to make a drawing come to life (Burke 2006:106). When viewing Figure 11 below, the suggested texture of the fabric to be used when constructing the specific design, as well as the manner in which it will drape over, and feel on the body, is successfully illustrated as the viewer is provided with a clear visual description.



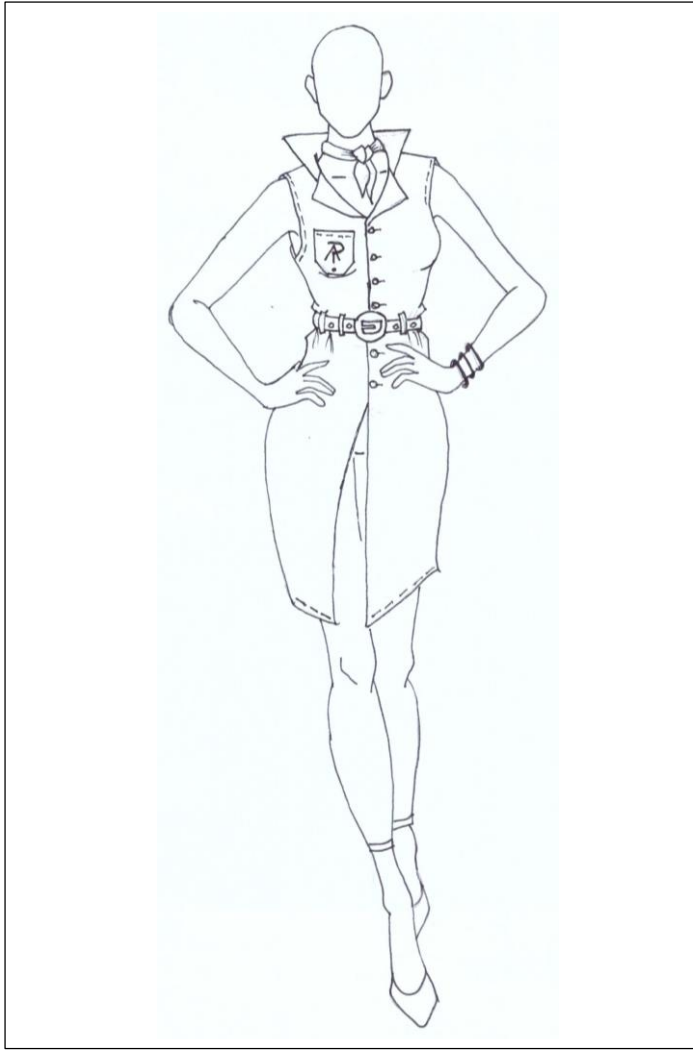
**FIGURE 11:** Example of the successful implementation of texture (adapted from Hopkins 2010:107)

When texture is not considered in a garment design, an unpleasing or unflattering effect of the appearance of the silhouette is created. This may result in a bulkier or smaller, broader or narrower, or taller or shorter illusion of the wearer to be created. Additionally, it can emphasise figure flaws and/or body irregularities. Referring to Figure 12 below, the design appears flat and bulky. As no surface feel can be viewed, the fabric's inherent characteristics cannot be evaluated, leading the viewer to be unable to determine how the design will drape on the body.



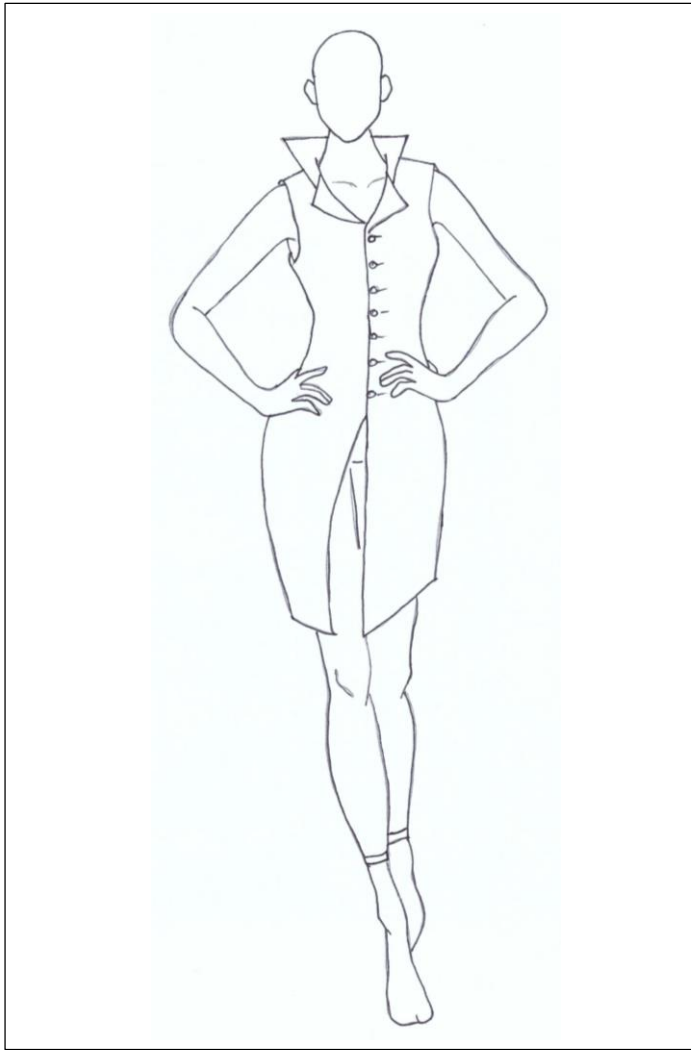
**FIGURE 12:** Example of the unsuccessful implementation of texture (adapted from Hopkins 2010:107)

**Detail:** Detail is often referred to as a point of interest (Calderin 2013:24), and is used in order to differentiate garments from those of other designers (Seivewright 2012:123). Detail is also seen as the place on a garment where a viewer connects with the designer's message (Calderin 2013:24). Therefore, when including details in a sketch, the designer establishes a connection with the viewer while expressing their own individual style. Figure 13 illustrates such detail, where branding forms part of the pocket. Additionally, detail in the form of added accessories and topstitching lends an overall finished look to the figure.



**FIGURE 13:** Example of the successful implementation of detail (adapted from Calderin 2013:24)

Without the knowledge of how to practically and successfully incorporate detail into a design, the designs could be perceived as incomplete, which is attributed to the fact that detail adds a ‘finished’ look to the garment. This is seen in Figure 14, where no detail is present and the design is perceived as overall incomplete.



**FIGURE 14:** Example of the unsuccessful implementation of detail (adapted from Calderin 2013:24)

From Figures 6, 8, 10, 12 and 14 it is evident that a lack of knowledge regarding the elements of design (silhouette, line, colour, texture and detail) has negative consequences for FEWNFFRT, in the sense that garments, which are unappealing or a misinterpretation of the client's desire, might be designed and produced. Similarly, a lack of knowledge regarding the principles of design can also pose a challenge to these individuals.

### **2.7.2 Principles of fashion design**

The principles of design are seen as the rules which determine the manner in which the elements of design should be combined, in order to create an overall pleasing effect (Keiser & Garner 2008:216). These principles include: proportion, balance, unity, rhythm and emphasis (Tate 2004:189; Keiser & Garner 2008:216) and are discussed accordingly:

**Proportion:** The principle of proportion, or scale, is referred to as the manner in which line is used in order to divide a figure into different spaces (Seivewright 2012:121), and how these individual spaces

or aspect relate to one another as a whole (Jones 2002:84; Tate 2004:173). Designers apply this principle, in order to achieve different looks and ideals of beauty by visually balancing body proportions (Tate 2004:173). This visual balance can also be achieved by making use of fabrics with different textures and colours (Seivewright 2012:121).

Within fashion drawing, an accurate understanding of the principle of proportion is essential in the depiction of not only the design, but also in the portrayal of the figure (fashion pose), in order to produce a convincing design (Morris 2006:24; Riegelman 2006:10). Fashion drawings and illustrations are generally stylised (certain aspects of the body are elongated), in order to promote the current trend (McKelvey & Munslow 2007:34) and to depict a model-like look, which has more elegance and grace (Morris 2006:39). This contributes to the fact that proportion has to be understood and implemented by the designer so as to prevent the figure or the design from appearing unnatural or distorted when applying stylisation (Drudi & Paci 2010:19). When viewing Figure 15, it is clear to see that all parts of the garment work well together, which results in an overall visually pleasing and well-proportioned look.



**FIGURE 15:** Example of the successful implementation of proportion (adapted from Stecker 1996:48)



In the event that a designer has not acquired the theoretical knowledge concerning proportion, and does not practically apply it to their designs, it might lead to created designs which are not perceived as 'good'. This is due to the fact that 'good' designs are seen as those which are well proportioned and appear as harmonious and pleasing to the viewer's eye. Depicted in Figure 16 is an example of an unsuccessful implementation of proportion. This is portrayed by the size of the sleeves which are disproportionate to the garment.



**FIGURE 16:** Example of the unsuccessful implementation of proportion (adapted from Stecker 1996:48)

**Balance:** In the instance of balance, it involves equalling the different parts and spaces of a garment or design, in order to have even visual weight throughout (Tate 2004:174). Balance can furthermore be sub-divided into formal- and informal balance. Formal balance, or symmetrical balance, refers to the equal distribution of visual weight on either side of horizontal or vertical divisions (Tate 2004:174). Informal, or asymmetrical balance, lends a more casual and creative look to a garment or design and is achieved when spaces vary on either side of a division (Tate 2004:174). As the human body is vertically

symmetrical, a natural tendency to keep that balance with regard to clothing and the design thereof, is present in all individuals (Jones 2002:84). For this reason, a designer must always consider balance when sketching a design, in order to prevent the design from being perceived as visually ‘wrong’ or unsuccessful. In Figure 17 below, a successfully balanced design is depicted. The success in the balance is created by the asymmetrical look of the upper garment piece being echoed on the hemline of the dress underneath.



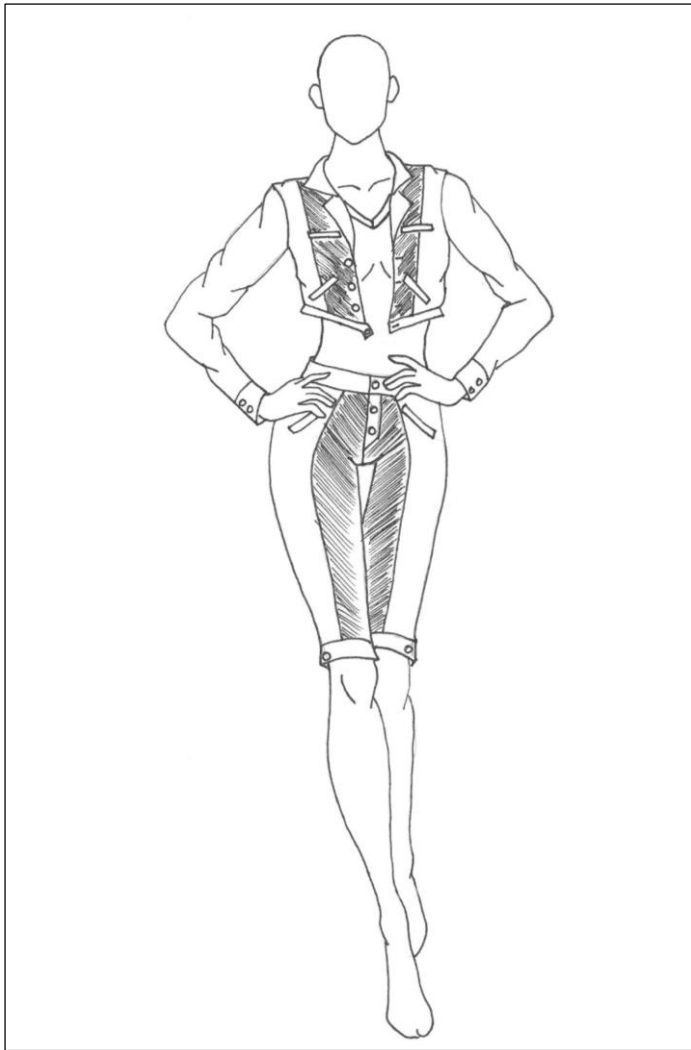
**FIGURE 17:** Example of the successful implementation of balance (adapted from Jones 2002:84)

As in the case of the incorporation of proportion into a garment design, when a designer does not possess the necessary knowledge regarding the inclusion of balance into a design, it will lead to a design which does not have equal visual weight, which thus leads to an unpleasant visual experience for the viewer. Additionally, an unpleasing balance will bring about an unsatisfying relationship between all parts of the design. This is illustrated in Figure 18, where unequal visual weight is viewed. The unbalanced, asymmetrical upper garment piece causes the figure to visually appear heavier on one side, leading to an unbalanced and unpleasing visual effect.



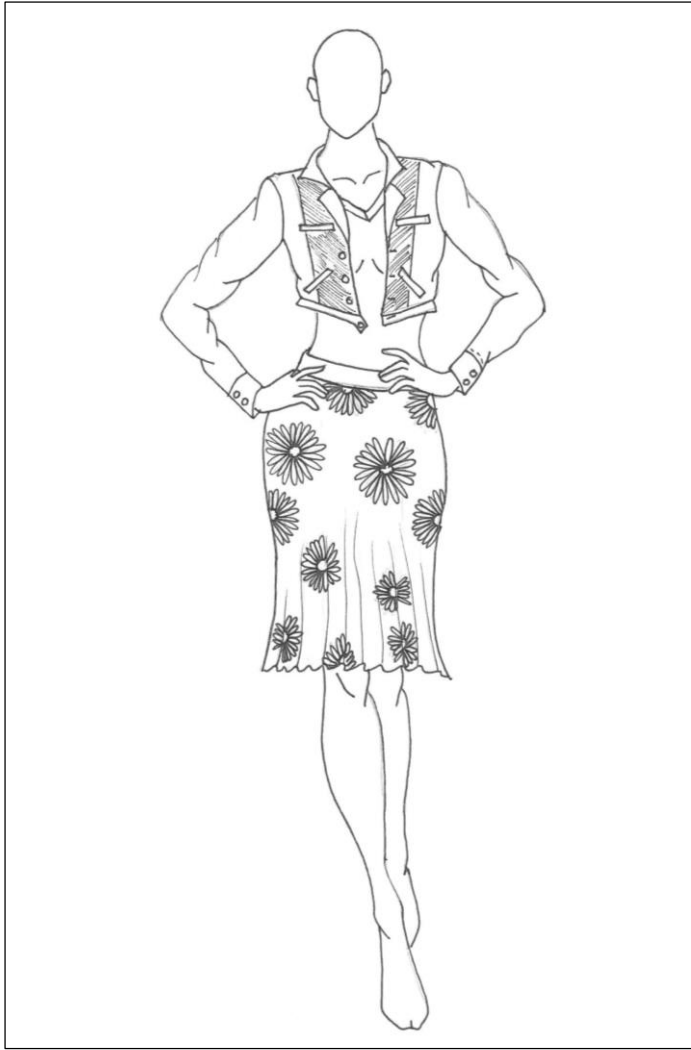
**FIGURE 18:** Example of the unsuccessful implementation of balance (adapted from Tate 2004:174)

**Unity:** Unity is seen as the creation of a successful visual effect by ensuring that all the different elements of a garment or design, work well together (Tate 2004:183). Regarding fashion drawing, designers select, incorporate and manipulate the various principles into a design in order to create visual consistency or coherence (Zelanski & Fisher 1996:34). Figure 19 depicts unity within a garment, which is achieved through the consistent use of the same style lines throughout each part of the garment.



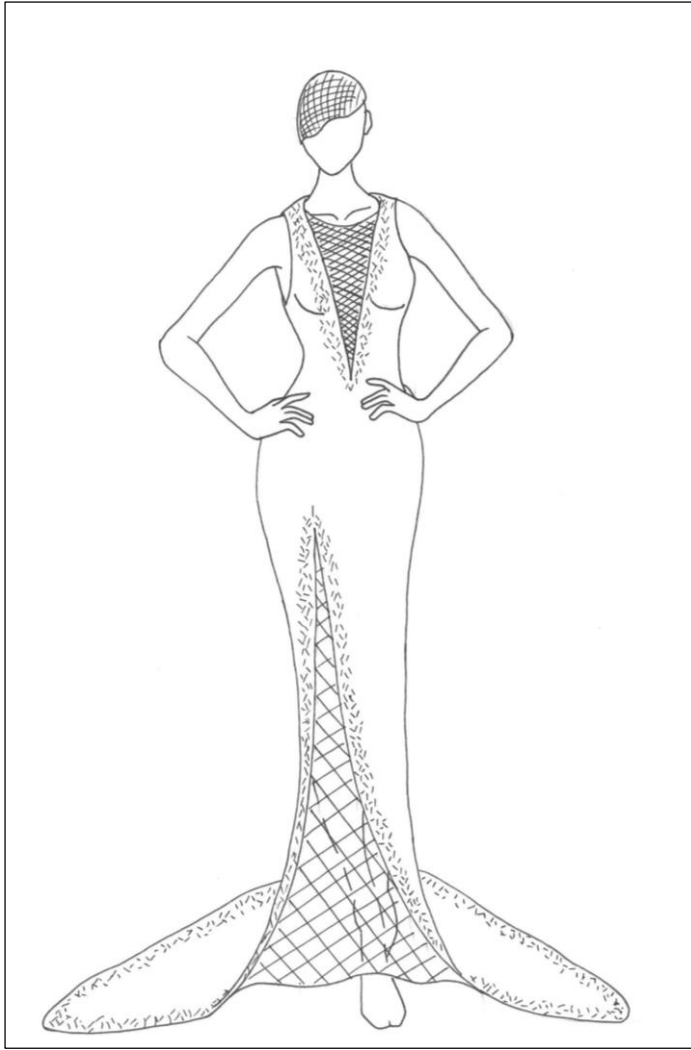
**FIGURE 19:** Example of the successful implementation of unity (adapted from Tate 2004:183)

When there is a lack of unity within a garment design, a design which appears conflicting and distracting might be created. This lack of unity occurs when individual features of a garment do not work well together and consequently do not create an overall sense of cohesion. This is illustrated in Figure 20 where the style lines are not consistent throughout all parts of the garment and where the continuity of the design is interrupted, due to the differences between the softer shape of the skirt and the more structured look of the jacket.



**FIGURE 20:** Example of the unsuccessful implementation of unity (adapted from Tate 2004:183-185)

**Rhythm:** Rhythm not only creates a powerful visual effect (Jones 2002:80), but is also responsible for creating continuity in a garment by way of the repetition of certain lines and shapes, which create a pattern (Tate 2004:184). In fashion drawing it is important to make use of rhythm, considering the fact that when a garment or design lacks rhythm, the different parts of the garment could appear disconnected and confusing to the viewer (Tate 2004:184). In Figure 21, rhythm was achieved by the repetition of the V-shape of the neckline and slit (together with the mesh-like fabric used in these openings). Additionally, the repetition of the embellishment around the hemline and neckline further lends continuity to the garment.



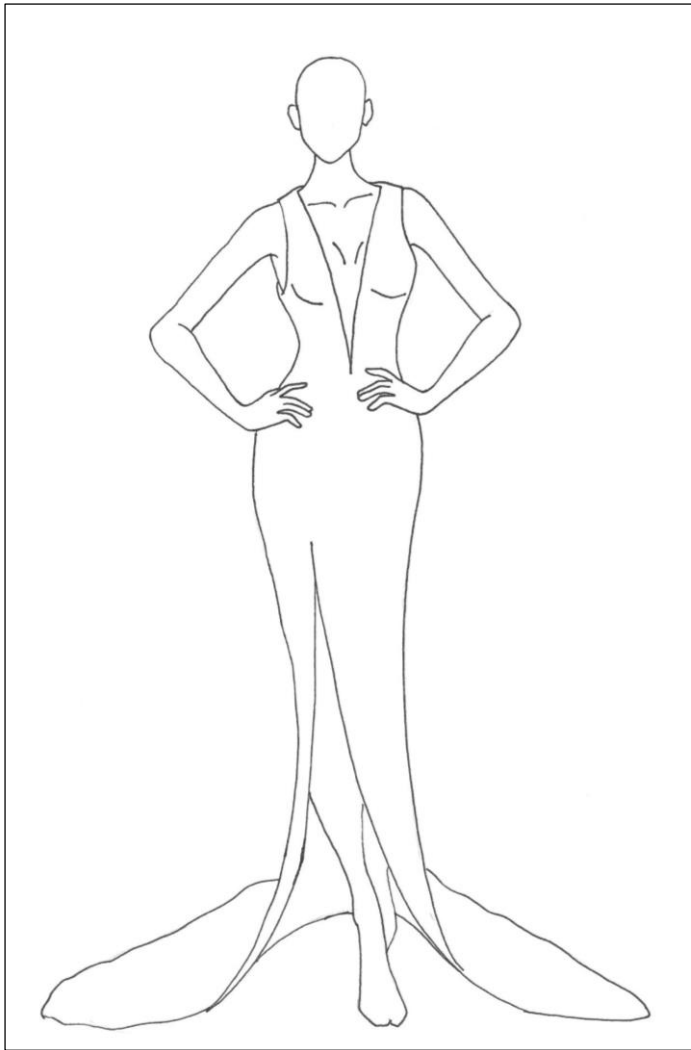
**FIGURE 21:** Example of the successful implementation of rhythm (adapted from Tate 2004:185, 186)

When this principle is not practically applied to a design, an unorganised and unpleasing overall effect is created. As there is no flow within the design, it might also prove difficult for the viewer's eye to move easily over all parts of the design, due to the lack of organised movement. Additionally, the design could be perceived as not appearing 'put together', as a pleasing rhythm was not incorporated. This can be viewed in Figure 22 where the floral pattern on the one side of the garment is not repeated elsewhere, which causes the overall look of the garment to appear disconnected.



**FIGURE 22:** Example of the unsuccessful implementation of rhythm (adapted from Tate 2004:185)

**Emphasis:** This principle is used in order to create a focus point on a garment or design, by drawing a viewer's attention to that particular area (Tate 2004:184). When a fashion sketch lacks a focal point, or a point of emphasis, the viewer might find it difficult to understand and organise exactly what it is that the sketch is trying to depict, and it may seem that the design is 'falling apart' (Zelanski & Fisher 1996:48). In Figure 23, the successful implementation of emphasis can be viewed. This is achieved by the deep-cut neckline, which creates a centre of interest which, in turn, focuses the viewer's attention on the specific area of the garment.



**FIGURE 23:** Example of the successful implementation of emphasis (adapted from Tate 2004:185-188)

In the event where emphasis is not considered during the design process, the viewer's eye could be attracted to an inappropriate area of focus. Additionally, a lack of emphasis in a design could make it seem uninteresting and monotonous. Poorly placed or overused emphasis can prove to be confusing to the eye and can unequally divide a viewer's attention to such an extent where it becomes difficult to distinguish where to focus, which leads to a loss of interest in the design. This is depicted in Figure 24, where too many areas of interest are present. This causes the viewer's attention to be divided as the design appears confusing.





**FIGURE 24:** Example of the unsuccessful implementation of emphasis (adapted from Tate 2004:185, 188)

Because a fashion drawing has to be clear, attractive and correct, in order to communicate information about a design to a client (Riegelman 2006:9), it is essential that designers have knowledge of the elements and principles of design, as well as how to implement them when sketching a fashion drawing. Fashion drawing does not come naturally to the majority of individuals, and it is believed that a big portion of those who can draw, actually learnt it at some point in time, either by self-tuition or by attending courses (Riegelman 2006:9). When designers lack this knowledge and skill, it can lead to the elements and principles being combined in a random and haphazard manner, which in turn results in a disappointing and unpleasing design (Keiser & Garner 2008:211). This disappointing and unpleasing designs could manifest in the form of garment designs which look peculiar, designs which depict the wrong expressions and also possibly produces unbecoming or unsuccessful visual illusions (Siaw *et al.* 2014:2, 3). This may have negative repercussions on the designer's ability to accurately communicate a design to a client.

These repercussions might include that of: the designer producing garment designs which do not meet the predetermined desire or vision of the client; the production of designs which are not functionally appropriate; or the production of designs which do not reflect the current trending style. Overall, these repercussions might lead to garments being designed (and ultimately produced) which are seen as unsuccessful and visually unpleasing, consequently leading to unsatisfied clients, possibly resulting in a reduced client base and a decline in the profitability of the entrepreneurship.

## **2.8 SUMMARY**

This chapter provided an overview of literature pertaining to the concepts of this research study. Each concept was discussed in general, as well as within context of fashion entrepreneurs (which is the focus area of this study). These discussions were addresses according to the literature objectives stated in 1.4.3.1 and included: entrepreneurship; fashion entrepreneurs; challenges faced by fashion entrepreneurs; importance of skills training in fashion entrepreneurs, as well as visual communication in terms of fashion sketches. From this literature review it is evident that skills training, both general and field specific, are crucial to the success of entrepreneurs. Successful entrepreneurs, in turn, are important to the economy of a country, as they contribute to job creation and the alleviation of poverty. In the following chapter, the methodology of this study is presented.

## **CHAPTER 3**

### **RESEARCH METHODOLOGY**

#### **3.1 INTRODUCTION**

In the following chapter the methodology for the study is presented. The discussion includes: the research design (3.2); sampling (3.4); data collection (including data collection instrument) (3.5); data analysis (3.6); operationalisation of data (3.7); validity and reliability (3.8); the role of the researcher (3.9), and the ethical considerations (3.10).

#### **3.2 RESEARCH DESIGN**

To address the aim of this study (to conduct a needs assessment, in order to explore and describe fashion entrepreneurs with no formal fashion-related training's (FEWNFFRT) need for fashion drawing skills training, within the Emfuleni Local Municipality [ELM]) and its objectives (refer to section 1.4.3), a quantitative research design was employed. This research project is seen as explorative, due to the fact that no previous studies in this specific field within this region have been conducted (Kumar 2014:13). The descriptive approach was deemed appropriate for this study, as it aims to thoroughly describe a situation or need within a specific community (Kumar 2014:13). The quantitative research design was found to be the most appropriate, as it offers the advantage of acquiring numeric data of measured variables, which are analysed through statistical procedures (Creswell & Creswell 2018:4). Furthermore, it results in unequivocal observations, emphasises the objectivity of the data collection process, provides importance to the validity and reliability of the findings, and simplifies the process of comparing and summarising collected data (Babbie 2013:25; Kumar 2014:14).

This quantitative study was rooted in the paradigm of post-positivism, as it is reductionistic (referring to the intent to reduce ideas into variables to test) and holds a deterministic viewpoint (referring to the belief that causes determine outcomes) (Creswell & Creswell 2018:6). The acquired knowledge which develops through a post-positivist paradigm is generally based upon the observation and measurement of objective reality (Creswell & Creswell 2018:7), which points to the ontological aspect of post-positivism. Furthermore, the epistemological aspect of post-positivism is reflected in the sense that deductive reasoning took place (Kelly, Dowling & Miller 2018:12), which refers to the progression from the general to the specific.

In order to measure the need amongst FEWNFFRT within the ELM, the use of interviewer-administered questionnaires was applied as an instrument for data collection at a point in time. This is known as a cross-sectional research design (Neuman 1997:28; Babbie & Mouton 2003:92), as this study was only conducted once and as no intervention amongst the sample population took place before the study had been conducted (Babbie & Mouton 2003:92; Creswell 2009:146). This study is therefore referred to as

a needs assessment. The concept *needs assessment* comprises of the terms *needs* and *assessment*, both of which are defined below.

### 3.3 NEEDS ASSESSMENT

The term *needs* refer to those essential skills, attributes and knowledge that should be possessed by individuals, in order for them to perform their work or duties with competence and thereby ensuring desired and optimal results and performance (Neukrug 2013:268; Opperman & Meyer 2008:39). *Assessment* is a term used to describe evaluative procedures that are undertaken, in order to gain information about individuals (Neukrug 2013:268). Considering the descriptions of the terms, a needs assessment is seen as a process of identifying a gap, problem or deficiency in current conditions (such as the lack of fashion drawing skills among fashion entrepreneurs, as is the case of this study), collecting, analysing and interpreting data with regard to this information, and addressing the identified gaps (Tobey 2005:2; Opperman & Meyer 2008:35; Neukrug 2013:267).

The purpose of conducting a needs assessment is to answer some of the questions suggested by Barbazette (2006:5), which include the five basic w-questions: why, who, how, what and when. These five questions, in terms of the context of this study, are briefly discussed below.

**Why:** In order to identify: the fashion drawing skills training needs of FEWNFFRT (Barbazette 2006:5; Neukrug 2013:267); whether training relating to fashion drawing skills are necessary and the most appropriate solution with regard to increasing the respondents' knowledge and skill (McArdle 1998:3; Barbazette 2006:6; Opperman & Meyer 2008:35); how training can help these individuals to correct a deficiency (in this case a lack of skills) (Barbazette 2006:5); and whether it will aid their goals of optimal performance and improved conditions (client satisfaction) (Tobey 2005:2; Neukrug 2013:267).

**Who:** FEWNFFRT within the ELM.

**How:** By conducting interviewer-administered questionnaires with identified respondents, analysing and interpreting the collected data, as well as drawing conclusions from the results and providing recommendations.

**What:** Determining what specific need (if any) exists amongst respondents regarding fashion drawing skills training.

**When:** At one point in time (cross-sectional study).

Structurally, Barbazette (2006:6, 7) posits that a needs assessment consists of a sequential three-phase process which includes:

- 1) Collection of information: Data needs to be collected in order to aid in making correct and informed decisions. This process can be achieved by gathering existing data or by developing new data.

- 2) Analysis of information: After data has been gathered, it has to be analysed, interpreted and conclusions have to be drawn.
- 3) Creation of a training program: After data has been analysed, interpreted and conclusions drawn, the information is seen as a basis for developing a training programme, which will aid in addressing (and potentially resolving) the identified needs.

It is important to note that, for the purpose of this study, only two of the above-mentioned phases were operationalised in the research. Phase one, namely the collection of information and phase two, which is the analysis and interpretation of the information and the drawing of conclusions. The third phase (the creation of a training program) falls outside the scope of the current study, but is alluded to in the study's results and conclusions, specifically in terms of recommendations for the development of fashion drawing skills training programmes. With regard to this study, the needs assessment was conducted in a formal manner (Barbazette 2006:5) by means of interviewer-administered questionnaires.

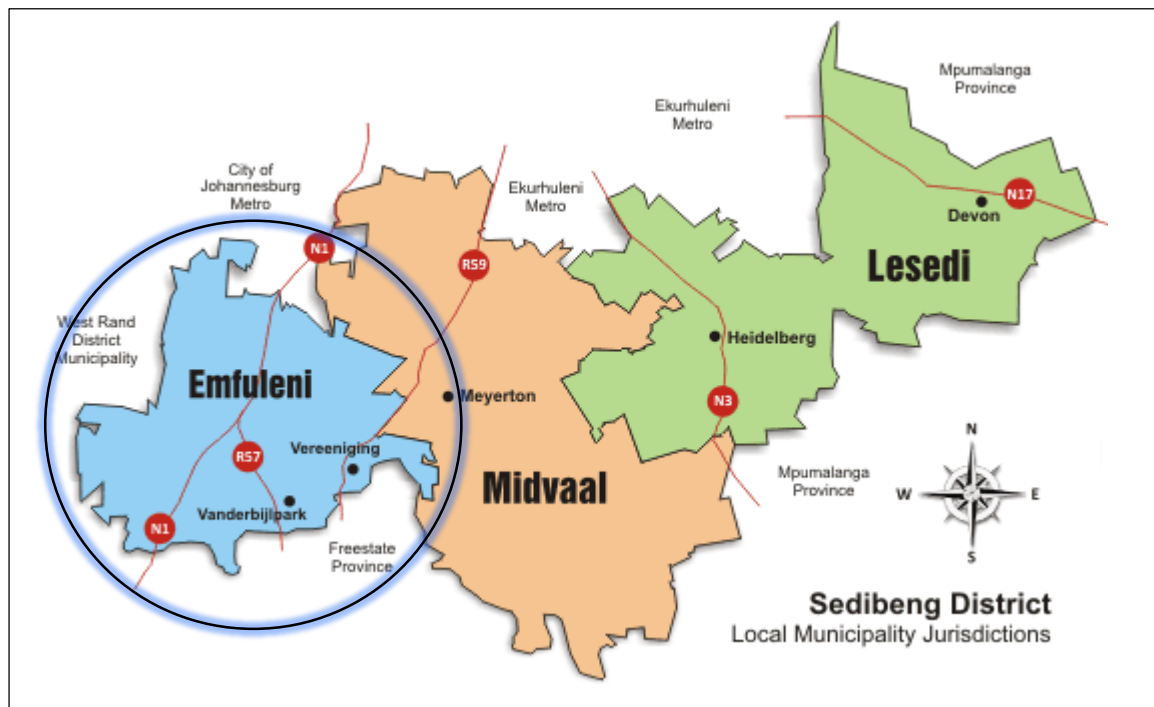
### **3.4 SAMPLING**

In the subsequent section, all aspects related to the sampling process (including the research setting; sample location; sample selection and sample size) is presented.

#### **3.4.1 Research setting and study population**

The research setting for this study was within the Sedibeng District Municipality (SDM). The SDM is situated in the South of the Gauteng Province and covers a land area of 4 185km<sup>2</sup> (Sedibeng 2015:26). According to the latest available statistics, the total population of the SDM is close to one million (Sedibeng 2018b:16). This region consists of both formal and informal (also referred to as peri-urban informal) settlements. Peri-urban settlements are described as those communities built on the periphery of cities and are occupied by impoverished people (Oldewage-Theron *et al.* 2010:120). Formal settlements include the towns of Vereeniging, Vanderbijlpark, Meyerton and Heidelberg. Informal settlements include the peri-urban informal settlements of Evaton, Sebokeng, Boipatpong, Bophelong, Sharpeville and Ratanda.

The ELM forms part of three municipalities (which also include Midvaal and Lesedi) that make up the SDM (Sedibeng 2018a:16). The encircled blue area on the map below illustrates the positioning of the ELM within the SDM.



**FIGURE 25:** Map illustrating the positioning of the ELM within the SDM (Sedibeng 2009)

The ELM holds 78.7% of the population in the SDM (Sedibeng 2018a:16), and displays an unemployment rate of 54.5%, which is the highest of all three municipalities that make up the SDM (Sedibeng 2018a:31). This unemployment figure is 25.5% higher than the national unemployment figure of 29% (StatsSA 2019:1). Considering these figures, it was anticipated that areas within the ELM will be the most suitable areas from which to collect data, as unemployment contributes to the reasons for entrepreneurs to start-up businesses.

Regarding the population for this study, the latest available statistics of the specific research location were considered. These statistics indicated that 82% of the population in the SDM is from the black population group (Sedibeng 2015:51). Of this specific population group, 82.2% do not possess a tertiary education (StatsSA 2015:vi), resulting in the largest number of unemployed individuals in SA, who have an education attainment level below matric (StatsSA 2014:xiii). Therefore, in view of this study, black African FEWNFFRT among resource-poor communities within the ELM were identified as the study population.

The specific inclusion criteria that the respondents had to adhere to, in order to partake in the study and to ensure quality and accuracy of the data collected, included that:

- a) Respondents had to be from the black African population group (as 85% of the population in the ELM, which forms part of the SDM, are from the black population group) (Sedibeng 2016:72).
- b) They had to be fashion entrepreneurs:
  - among resource-poor communities within peri-urban areas in the ELM;

- who construct garments for people other than themselves (as this indicates operating within business);
  - who have been operating for two years or longer (as this is the general start-up time for new businesses).
- c) Respondents should not possess any formal fashion qualification.
- d) Respondents could have been male or female entrepreneurs.
- e) Respondents should have been 18 years and older, in order to give written informed consent.

### **3.4.2 Sample selection and sample size**

For the purpose of this study, non-probability, purposive and snowball sampling were used in order to identify individuals who formed part of the sample population.

First, non-probability sampling was used as respondents were purposely selected, among individuals entering the identified stores which sell fabric and/or sewing-related equipment and materials within the ELM (details in section 3.5.3), in line with the inclusion criteria of the study. Second, snowball sampling occurred when identified respondents supplied the researcher with names and contact information of other individuals known to them, who might also have been willing to take part in the study. Snowball sampling took place through the process of accumulation and referral, and was seen as an appropriate sampling technique to use, as the individuals who were needed for data collection were difficult to locate (Babbie & Mouton 2003:167; Denscombe 2013:37). It enabled the researcher to locate fashion entrepreneurs that meet the required inclusion criteria, by means of gathering data from a few individuals that the researcher manages to locate, and then requesting those respondents to refer the researcher to other individuals known to them, who fit the criteria of the sample population of this study.

The total population of fashion entrepreneurs in the SDM is not formally reported, but a total of 140 fashion entrepreneurs have been identified in a study conducted by Van Wyk (2007). Therefore, as recommended by a statistician of the North-West University (NWU), the appropriate sample size for this research project was suggested to be within the range of 100 and 120 respondents. After the data collection process was completed, a total of 114 questionnaires were collected, of which nine had to be excluded due to fieldworker error or incomplete answers. Thus, a total of 105 completed and valid questionnaires (which falls within the suggested sample size range) were provided.

## **3.5 DATA COLLECTION**

The following section discusses the data collection instrument which was used for data collection, as well as the steps involved in the collection thereof.

### 3.5.1 Development of data collection instrument

For the purpose of this study, interviewer-administered questionnaires were applied to collect data (refer to Annexure B: Research Instrument). This type of questionnaire is customarily used as a way of verbally communicating with respondents (by means of questioning them), in order to collect primary data (Neuman 1997:31; Martins 2005:142). It allowed the interviewer to explain the questions and instructions if the respondents were in any way uncertain (Babbie & Mouton 2003:250; Martins 2005:147), but did not in any way lead the respondents to provide specific answers. By explaining unclear questions or instructions to the respondents, the response rate was found to be higher and the quality of the data was considered to be enhanced (Babbie & Mouton 2003:250; Martins 2005:147). The interviewer administered the questionnaire (Martins 2005:143) and had the responsibility to contact the respondents, to ask the questions and to record the answers exactly as the respondents answered (verbatim) (Martins 2005:145). To assist the researcher in the administration of the questionnaires, trained fieldworkers (refer to 3.5.4.2) were employed.

Regarding the development of the data collection instrument, the current available literature pertaining to fashion entrepreneurs was examined, and from this literature a questionnaire consisting of five sections was developed. Section A included demographic related questions on the respondents' gender, age, marital status, and education level. Section B entailed questions regarding the respondents' fashion businesses. In section C, questions related to the use of fashion sketches as a method of visual communication were addressed. Section D consisted of a question relating to various aspects of fashion drawing that respondents might have difficulty with when communicating their designs or ideas to their clients. Lastly, Section E entailed questions related to fashion drawing training needs of the respondents. The following table illustrates the various components, sub-section and literature sources of the questionnaire.

**TABLE 1: QUESTIONNAIRE COMPONENTS, SUB-SECTIONS, QUESTION NUMBERS AND LITERATURE SOURCES**

SEC-TION	COMPONENTS	SUB-SECTION	QUESTION	LITERATURE SOURCE
A	<b>DEMOGRAPHIC INFORMATION</b>	Gender	A.1.1. – A.1.2.	Van Wyk (2007); Okafor & Amalu (2010).
		Age	A.2.1. – A.2.5.	
		Marital status	A.3.1. – A.3.5.	
		Highest level of education	A.4.1. – A.4.9.	
		Duration of business	A.5.1. – A.5.4.	
B	<b>HISTORY OF FASHION BUSINESS</b>	Motivating factors	B.1.1. – B.1.13.	Williams (2009); Fatoki (2010); Rehman & Roomi (2012).
		Establishment of business	B.2.1. – B.2.5.	Van Wyk (2007); Okafor & Amalu (2010).



		Amount of employees	B.3.	Van Wyk (2007).
		Business ownership	B.4.1. – B.4.2.	Van Wyk (2007).
		Business premises	B.5.1. – B.5.3.	Van Wyk (2007).
		Production of fashion products	B.6.1. – B.6.10.	Keiser & Garner (2008).
C	<b>FASHION SKETCHES AS VISUAL COMMUNICATION METHOD</b>	Current use of various visual communication methods	C.1.1. – C.1.7.	Kim & Cho (2000).
		Current intensity of use of fashion sketches	C.2.1 – C.2.2.	Rissanen (2007); Wibowo, Sakamoto, Mitani & Igarashi (2012).
		Importance of fashion sketches as aid in communication (the use of showcards were incorporated here, see Annexure C).	C.3.1. – C.3.2.	Calderin (2013).
D	<b>PROBLEMS WITH SPECIFIC SKILLS</b>	Intensity of struggle with specific aspects of fashion drawing	D.1 – D.1.11	Kim & Cho (2000).
E	<b>TRAINING</b>	Importance of training in fashion drawing and/or technical drawing	E.1.1. – E.1.1.3.	N Kurz (2010).
		Fashion drawing as visual explanation aid between designer and client.	E.2.	Calderin (2013).
		Importance of the use of fashion sketches to increase customer satisfaction	E.3.	Kincade & Gibson (2010).
		Interest in attaining fashion drawing skills	E.4.	Derived from the aims and objectives of this research study.
		Interest in attending training in- and using fashion drawing and/or technical drawing (the use of showcards were incorporated here).	E.5.1. – E.5.2.	Derived from the aims and objectives of this research study.

In the development of the data collection instrument, plain language and everyday common words and phrases were used, in order to accommodate all possible literacy levels of the respondents. After approval from the Ethics committee, and prior to data collection, the questionnaire was translated into SeSotho (see Annexure D: SeSotho Questionnaire), and back-translated into English by a different individual to ensure contextual consistency (refer to Annexure E: Confidentiality agreement of back-translator). Initial translation was performed by accredited translators (refer to Annexure F: Confidentiality agreements of translators). Fieldworkers were well trained with regard to the field-specific terminology used in the questionnaire, in order to be able to clearly explain each term to respondents in SeSotho (refer to 3.5.4.2). When collecting the data, an on-site-first-language SeSotho speaking translator was present at all times, in order to assist in this investigation. Even though this individual was not SATI accredited, they were steeped in the discipline of fashion and competent in English.

### 3.5.2 Pilot testing of questionnaire

A pilot test, or *feasibility* study, is a small-scale trial-run of a detailed investigation (Kumar 2014:14) that is conducted prior to a larger piece of research. For the purpose of this research project, a pilot test

was conducted in order to refine and test the chosen data collection instrument. In order to test both the English and SeSotho questionnaire, four respondents were identified. These respondents were selected based on the fact that they construct garments for individuals other than themselves, and that they do not possess any formal fashion qualifications. Two of these respondents were predominantly English speaking and the other two were SeSotho speaking. Upon completion of the pilot test, the respondents were requested to identify any problems which they might have encountered with regard to the questionnaire, or any unclear terminology. The overall feedback received from the respondents completing the questionnaire in English, indicated that there were no notable problems. However, upon conducting the pilot test it was found that the language used within the SeSotho questionnaire proved to be of a high academic level, as respondents indicated that certain terminology proved difficult to fully understand. Based on this observation, it was decided that the fieldworkers will only administer English questionnaires during the actual data collection process, while providing any additional explanations of questions in SeSotho (where needed). Furthermore, it was noted by the researcher, that the completion of the questionnaire exceeded the allocated 20 minutes. This was ascribed to the fact that the fieldworkers were not yet fully accustomed to the process of administering a questionnaire. In order to address this matter, the fieldworkers had to administer a number of practice questionnaires amongst themselves, under the supervision of the researcher. The fieldworkers improved significantly in this regard when the actual data collection process commenced. Considering the mentioned facts, no adaptations were required to be made to the data collection instrument.

### **3.5.3 Steps in data collection**

In order to locate individuals to participate in this study, six different businesses were identified within the ELM. These businesses all sell fabric and/or sewing-related equipment and materials. Permission to administer questionnaires to walk-in customers, provided they agree to participate in the study, was obtained from the relevant store owner(s) or manager(s). In order to obtain this permission from the relevant business owner(s) or manager(s), a permission form, typed on a formal Vaal University of Technology (VUT) letterhead, was developed and personally presented to the relevant individuals by the researcher (see Annexure G: Permission form for storeowners or managers). This form included a detailed explanation regarding the purpose of the research; procedure of collecting the data, as well as the possible envisaged benefits for the store. The business owner(s) or manager(s), as well as a witness, signed the form (refer to Annexure H: Signed permission forms of storeowners or managers), thereby granting the researcher permission to gather data on their premises. Of the six identified businesses that were initially contacted, five provided the researcher with their permission. The sixth refused, due to the fact that they believed that it might prove to be a nuisance to their customers. Specific days and times, best suited to the specific businesses, were discussed with the owner(s) or manager(s), and were communicated with the selected fieldworkers.

### **3.5.4 Fieldworkers and fieldworker training**

Data collection is one of the most important phases of a research project (Phelps, Fisher & Ellis 2007:180). The collection of data through interviewer-administered questionnaires, was seen as the most appropriate data collection instrument to use in the instance of studies with illiterate or low-literate respondents (Tustin, Ligthelm, Martins & Van Wyk 2005:150). Considering the possible language barrier between respondents and researcher, the researcher considered it appropriate to incorporate the services of fieldworkers to assist in the data collection process. For the purpose of data collection for this study, the researcher had the responsibility to (1) recruit, (2) train, (3) supervise and (4) compensate the fieldworkers. Interviewer-administered questionnaire was the chosen data collection instrument for this study, as it holds several advantages. These advantages, according to Kothari (2013:105) and Babbie (2013:281), include: a higher response rate attained due to the fact that questionnaires are filled out by the fieldworkers; the overcoming of possible language barriers; information can be collected regardless of the literacy level of the respondent; and the information recorded is generally accurate and complete, as the fieldworker eliminates the difficulty of respondents not understanding a question.

#### **3.5.4.1 Recruiting of fieldworkers**

Regarding this study, four fieldworkers from the local community (which includes Vereeniging and Zamdela), were recruited in order to conduct the interviewer-administered questionnaires. As the success of data collection depends on the competence and honesty of the fieldworker (Kothari 2013:105), the selected individuals were deemed appropriate by the researcher based on: their prior experience within the specific subject field of fashion; their knowledge and familiarity of the ELM where the data was collected; and their ability to speak both English and SeSotho.

#### **3.5.4.2 Training of fieldworkers**

Fieldwork is seen as the communication method through which questions and answers are transmitted between a respondent and a researcher (Alreck & Settle 2004:213). It is crucial that fieldworkers are properly trained before they are exposed to the field for data collection, in order to completely familiarise these individuals with the specific requirements of the research project, as well as to avoid any biased behaviour (Alreck & Settle 2004:34). The following guidelines, as suggested by numerous authors (Alreck & Settle 2004:34, 146, 225; Nardi 2006:70; Babbie 2013:282-285), were taken into account during the training of fieldworkers (refer to Annexure I: Fieldworker training manual):

- Fieldworkers received a full description and explanation of the purpose, as well as the motivation behind this study.
- They were made aware of the specific characteristics and requirements related to the research project, which include:

- The aims and objectives identified for this study.
- The *how* and *why* of the specific study.
- The researcher ensured that the fieldworkers were familiarised with the questionnaire, with regards to the following aspects:
  - Each question and possible answers were read and explained to the fieldworkers, to ensure that they understand each aspect of the questionnaire.
  - Fieldworkers were trained to probe in order to receive clarity on respondents' answers.
  - They were also trained, in the case of an open-ended question, to record the respondent's response exactly as it was given.
  - Fieldworkers were trained to follow the precise wording of each question (as the changing of words could lead to questions having a different meaning).
  - Fieldworkers were well trained regarding the field-specific terminology found in the questionnaire, in order to be able to clearly explain each term to respondents in SeSotho.
- The process of data collection, which the fieldworkers had to follow, was explained in detail with regard to the following aspects:
  - How to locate and identify possible respondents.
  - How to approach and greet identified respondents in a friendly, respectful and non-threatening manner.
  - The importance of the effective delivery of the introduction of the study to the respondents (explaining the purpose and need of the study), as it is believed that this could lead to more willingness to partake in the study, as well as an increase in the response rate.
  - Possible time allocated to each respondent.
  - The process of obtaining informed consent from each respondent.
    - Fieldworkers are to sign at the same time as each respondent.
  - Confidentiality and anonymity of each respondent has to be explained to all respondents.
  - Ensuring that each respondent is aware of their rights regarding their voluntary participation, as well as the fact that they are allowed to withdraw from the study at any time, without any negative repercussions.
  - Importance of respectful treatment of each respondent:
    - Fieldworkers have to constantly portray a positive attitude towards respondents and remind them that they are the experts, in terms of the information being gathered from them.
    - Fieldworkers have to be aware of the tone of voice used, as different tones could possibly lend different meanings to questions.
    - Regarding their body language, fieldworkers have to appear relaxed, friendly, informal and must show a genuine interest in the respondent.
    - Fieldworkers were made aware of the importance of a neat and modest appearance.

- During the training, fieldworkers were provided with specifications (clarifying and explanatory comments and responses), in order to prepare them to be able to handle various difficult scenarios and/or confusing situations which might arise in the field.
- Fieldworkers were informed of proper storage (regarding signed informed consent forms and completed questionnaires), i.e. to be packed numerically in provided bag and returned to researcher after each data collection session.
- Emphasis was placed on the importance of the fieldworker's accountability and honesty.
- The time schedule for data collection was established and travel arrangements were made.

#### **3.5.4.3 Supervision of fieldworkers**

With regard to the supervision of the fieldworkers, they were informed that the researcher will accompany them periodically, throughout the entire data collection process. This researcher supervision aided in ensuring the reliability and validity of the data, as the researcher could effectively monitor whether the fieldworkers were on track with data collection, whether they fully adhered to their instructions, whether they had become negligent, or whether they had devised any inappropriate shortcuts (Alreck & Settle 2004:34, 226).

#### **3.5.4.4 Incentives for fieldworkers**

During the training, the fieldworkers were informed about the incentives they would receive for completed questionnaires. It was emphasised that the incentives would only be allocated to questionnaires that have been completed correctly, and in accordance with the specific ethical considerations.

Throughout the training, the fieldworkers had the opportunity to raise any questions pertaining to the data collections. If they were in any way confused or uncertain about any aspects, these aspects were fully discussed. After the conclusion of the training, the fieldworkers conducted mock data collection scenarios among themselves, which were observed by the researcher. The researcher then identified and dealt with any problematic areas, accordingly. Lastly, the fieldworkers were made aware of their contribution towards this research project and thanked.

#### **3.5.5 Questionnaire administration and data gathering**

During the seven-week data collection period, walk-in customers, at the five identified businesses, were approached by the fieldworkers. Those individuals who were willing to participate, and met the inclusion criteria of the study, were informed about the purpose of the research project and were requested to sign an informed consent form (refer to Annexure J: English informed consent form and Annexure K: SeSotho informed consent form) before the fieldworker commenced with the

administration of the questionnaire. As only the English questionnaire was implemented (refer to section 3.5.2), only the English informed consent forms were signed by respondents. Upon completion of each questionnaire, the respective respondents were requested to provide the fieldworker with possible referrals of other individuals whom they believed might also be willing to partake in the study. Each respondent was then thanked for their participation and presented with the booklet as a token of appreciation for their contribution to this research project (refer to Annexure L: Booklet templates).

Nearing the completion of the data collection period, the identified referrals were telephonically contacted by the researcher. The researcher arranged dates and times with those individuals who were willing to partake, and who met the inclusion criteria. The researcher, accompanied by a fieldworker, travelled to the individual's homes or business premises, which were located within resource-poor communities of selected peri-urban informal settlements in the ELM, in order to administer the questionnaires. A total of 114 questionnaires were administered during the data collection phase of which 105 were deemed correct and valid.

### **3.6 DATA ANALYSIS**

After completion of the data collection process, the researcher tried to identify and clarify any possible errors, or notable anomalies within the completed questionnaires. The raw data was inspected, and issues were corrected prior to submitting the data for analysis. For this study's research question regarding the skills training needs of FEWNFFRT in the ELM to be solved, the collected data were analysed by the Statistical Consultation Services (SCS) at the NWU Potchefstroom Campus, by means of the Statistical Package for Social Sciences (SPSS). The following analyses were performed:

- Frequency analyses and descriptive statistics for all sections of the questionnaire; and
- Inferential statistics which included: factor analysis (refer to section 3.7.1.3), Cronbach Alpha coefficient, Analysis of variance (ANOVA), T-tests, correlations and cross-tabulation. Effect sizes were considered for all mentioned statistics.

Regarding inferential statistics, the ANOVA technique refers to the occurrence when more than two independent groups have to be compared on a single quantitative measure (Maree 2007:229). T-tests were applied in order to compare the mean scores of different sets of data (Pallant 2010:239). For the reporting of the data, Cohen's effect sizes (*d*-values) were used, in order to interpret significance in practice. Medium tendencies are noted in the event where  $d = 0.5$  and large effects are noted when  $d = 0.8$  (Pallant 2010:242).

Correlations were used as a means to explore relationships among a group of variables, and provided an indication of the strength of the correlation, as well as the direction (either positive or negative)

(Pallant 2010:129, 135). In order to interpret the results, Spearman's correlation coefficients guideline was used, where a small effect ( $r = 0.10$  to  $0.29$ ), a medium effect ( $r = 0.30$  to  $0.49$ ) or a large effect ( $r = 0.50$  to  $1.0$ ) is noted (Pallant 2010:134). In the instance of this study, only  $p$ -values  $\leq 0.05$  indicated practically significant correlations and differences, and are reported (Pallant 2010:135).

Cross-tabulation, also referred to as contingency tabulation, was used in order to provide a concurrent description of two or more variables (Malhotra 2015:344). The strength, or degree, of the association between variables are only presented in the event where a particular statistic has a Chi-Square statistical significance value of  $\leq 0.05$  (Malhotra 2015:345). Furthermore, the effect size ( $w$ ) is indicated by Cramer's  $V$ , and can be interpreted as follows:  $w = 0.1$  indicates a small effect,  $w = 0.3$  indicates a medium effect and  $w = 0.5$  is indicative of a large effect (Ellis & Steyn 2003:53). Therefore, only those results where  $w = \geq 0.5$  are seen as practically significant and are reported.

### 3.7 OPERATIONALISATION OF DATA

An operationalisation table for the collected data and the analysis thereof, is indicated in Table 2.

**TABLE 2: OPERATIONALISATION OF COLLECTED DATA AND ANALYSIS**

SEC-TION	COMPONENTS	SUB-SECTION	QUESTION	DATA ANALYSIS
A	<b>DEMOGRAPHIC INFORMATION</b>	Gender	A.1.1. – A.1.2.	<ul style="list-style-type: none"> <li>○ Descriptive statistics: <ul style="list-style-type: none"> <li>• Percentages and means</li> </ul> </li> </ul>
		Age	A.2.1. – A.2.5.	
		Marital status	A.3.1. – A.3.5.	
		Highest level of education	A.4.1. – A.4.9.	
		Duration of business	A.5.1. – A.5.4.	
SEC-TION	COMPONENTS	SUB-SECTION	QUESTION	DATA ANALYSIS
B	<b>HISTORY OF FASHION BUSINESS</b>	Motivating factors	B.1.1. – B.1.13.	<ul style="list-style-type: none"> <li>○ Descriptive statistics: <ul style="list-style-type: none"> <li>• Percentages and means</li> </ul> </li> <li>○ Inferential statistics: <ul style="list-style-type: none"> <li>• Factor analysis</li> <li>• Cronbach's alpha</li> <li>• T-tests</li> <li>• ANOVA's</li> <li>• 2-way frequency tables</li> </ul> </li> </ul>
		Establishment of business	B.2.1. – B.2.5.	
		Amount of employees	B.3.	
		Business ownership	B.4.1. – B.4.2.	
		Business premises	B.5.1. – B.5.3.	
		Production of fashion products	B.6.1. – B.6.10.	
C	<b>FASHION SKETCHES AS VISUAL COMMUNICATION METHOD</b>	Current use of various visual communication methods	C.1.1. – C.1.7.	<ul style="list-style-type: none"> <li>○ Descriptive statistics: <ul style="list-style-type: none"> <li>• Percentages and means</li> </ul> </li> <li>○ Inferential statistics:</li> </ul>
		Current intensity of use of fashion sketches	C.2.1 – C.2.2.	

		Importance of fashion sketches as aid in communication	C.3.1. – C.3.2.	<ul style="list-style-type: none"> <li>• Factor analysis</li> <li>• Cronbach's alpha</li> <li>• T-tests</li> <li>• ANOVA's</li> <li>• 2-way frequency tables</li> </ul>
D	<b>PROBLEMS WITH SPECIFIC SKILLS</b>	Intensity of struggle with specific aspects of fashion drawing	D.1 – D.1.11	<ul style="list-style-type: none"> <li>○ Descriptive statistics: <ul style="list-style-type: none"> <li>• Percentages and means</li> </ul> </li> <li>○ Inferential statistics: <ul style="list-style-type: none"> <li>• Factor analysis</li> <li>• Cronbach's alpha</li> <li>• T-tests</li> <li>• ANOVA's</li> <li>• 2-way frequency tables</li> </ul> </li> </ul>
E	<b>TRAINING</b>	Importance of training in fashion drawing and/or technical drawing	E.1.1. – E.1.1.3.	<ul style="list-style-type: none"> <li>○ Descriptive statistics: <ul style="list-style-type: none"> <li>• Percentages and means</li> </ul> </li> <li>○ Inferential statistics: <ul style="list-style-type: none"> <li>• Factor analysis</li> <li>• Cronbach's alpha</li> <li>• T-tests</li> <li>• ANOVA's</li> <li>• 2-way frequency tables</li> </ul> </li> </ul>
		Fashion drawing as visual explanation aid between designer and client.	E.2.	
		Importance of the use of fashion sketches to increase customer satisfaction	E.3.	
		Interest in attaining fashion drawing skills	E.4.	
		Interest in attending training in fashion drawing and/or technical drawing	E.5.1. – E.5.2.	

### 3.8 VALIDITY AND RELIABILITY

Validity and reliability are important concepts that are needed in order to evaluate research designs (Denscombe 2010:106). In the following section, validity and reliability are explained, as these concepts relate to this research project.

#### 3.8.1 Validity

Validity refers to the extent of accuracy, and poses the question: Does the instrument measure that which it is intended to measure (Babbie 2013:191)? It also refers to the quality of the data (Denscombe 2010:106). Different types of validity include: face, content and construct validity (Maree 2007:213), and are subsequently discussed in reference to this study.

##### 3.8.1.1 Face Validity

Kumar (2005:154) states that each question posed in the data collection instrument, should have a logical link to the various objectives of the specific study. The process of establishing these links is referred to as face validity (Kumar 2005:154). Furthermore, face validity refers to whether the data collection instrument seems to reflect the actual content of the concept in question (Bryman & Bell



2011:160; Sarstedt & Mooi 2014:36). To ensure the face validity of this study, the following measures were taken: (a) the questions used in the data collection instrument (interviewer-administered questionnaire) were compiled from inferences that arrived from the relevant literature (Table 1); (b) previous questionnaires used in similar fields of study were consulted (refer to Table 1); (c) the questionnaire was presented to experts in the related field of study, in order to determine whether the face of it appears to reflect the concept concerned; (d) and the data collection instrument was assessed by a statistician at the NWU Potchefstroom campus.

### **3.8.1.2 Content Validity**

According to Sarstedt and Mooi (2014:36), content validity is related to face validity. Regarding content validity, it is important to ensure that the items and questions presented in the data collection instrument, cover the entire extent of the specific issue or attitude that is being measured (Kumar 2005:154). Content validity is established on the basis of the degree to which questions or statements represent the issue which it is supposed to measure (Kumar 2005:155). In order to establish content validity for this study, the researcher ensured that the questions that were included in the data collection instrument, provided insightful answers to the research question. In addition, a thorough literature review was conducted and questionnaires from previous research studies, within similar fields, were reviewed.

### **3.8.1.3 Construct Validity**

Construct validity is generally determined by establishing the contribution that each construct has towards the overall variance observed by a specific occurrence (Kumar 2005:155). Construct validity of Sections B, C, D and E of the questionnaire was assessed through exploratory factor analysis (refer to Chapter 4) in order to ensure the construct validity of these sections. Factor analysis allowed for the identification of unobserved variables, in order to describe correlations within sets of observed variables (Sarstedt & Mooi 2014:236). For the purpose of this study ( $N = 105$ ), only factor loadings  $\geq 0.4$  were considered, due to the specific size of the sample (Field 2009:644, 645). The measure of sampling adequacy, also referred to as the Keiser-Meyer-Olkin (KMO), indicated whether the data was relevant for factor analysis and was only considered in the event where values were  $\geq 0.50$  (Sarstedt & Mooi 2014:242, 243). Regarding reliability coefficients, only those displaying a value of  $\geq 0.6$  were considered acceptable (Sarstedt & Mooi 2014:256). Factor analysis performed permitted the condensing of large sets of related variables into more manageable, summarised or grouped factors (Pallant 2010:104, 122).

### **3.8.2 Reliability**

Reliability refers to the quality of the method used in order to collect data (Denscombe 2010:106), and deals with whether or not an instrument yields the same results when it is repeatedly applied (Babbie 2013:188). In order to ensure the reliability for this study, the internal consistency method was used.

Internal consistency refers to the degree of similarity amongst the number of items that are supposed to measure the same construct. Cronbach's Alpha coefficient was used as a way to measure the internal consistency of questions (Pallant 2010:6). The stronger the correlation between similar items are, the higher the internal consistency will be and the closer the alpha coefficient will be to one (Maree 2007:216). Alpha coefficients with a value of equal or more than 0.5 are considered to indicate an acceptable level of internal consistency reliability (Sharma 2016:273). To further ensure the reliability of this project, data was collected by incorporating the use of trained fieldworkers for the administration of the questionnaires. The use of fieldworkers and interviewer-administered questionnaires led to a high response rate, which ultimately enhanced the reliability of this research undertaking.

### **3.9 ROLE OF THE RESEARCHER**

With regard to this study, the researcher collaborated with the fieldworkers in order to gather the data. Additional responsibilities of the researcher, with regard to the planning and execution of this study, included the following:

- Conducting a literature review with regard to the constructs included in the research topic;
- Producing a research question, as well as aims and objectives specific to this study;
- Developing the data collection instrument (interviewer-administered questionnaire) with assistance from experts in the relevant field, the statistician used for data analysis, as well as the researcher's study leaders;
- Recruiting and training the relevant fieldworkers who were used during data collection;
- Assisting and supervising data collection. Assisting in logistical aspects, set-up of fieldworkers' data collection workspace, distribution of unanswered questionnaires, collection of completed questionnaires, as well as the compensation of the fieldworkers;
- Assisting in the data analysis process, as each completed questionnaire was examined by the researcher, in order to establish the viability of each questionnaire;
- Collaborating with another researcher in a similar field of study, in order to collect data;
- Ensuring that this project was conducted in an ethically-sound manner.

This last point is worth reiterating: due to the nature of this project, which ultimately aims to deliver data on which to build future empowerment projects, and to ensure a research project of high quality, relevance and significant impact in the field of study, the researcher conducted the above mentioned aspects of the study in an ethical manner. Ethical considerations are further detailed in the following section.

### **3.10 ETHICAL CONSIDERATIONS**

In order to have gained ethical approval for this study, an ethics application was completed and submitted to the VUT Ethics Committee for review. After approval, the following Ethical Clearance Number was provided to the researcher: ECN10-2016 (refer to Annexure M: Ethical clearance certificate). With regard to the ethical considerations pertaining to the respondents of this study, the following was implemented, as suggested by Creswell (2009:89), Denscombe (2013:7) and Kumar (2014:284):

- a) Voluntary informed consent was obtained from each respondent before data was collected. Respondents were requested to provide their consent via a signature. In the event of illiteracy, a willing respondent was allowed to provide their consent by drawing an 'X', against which a literate witness could then sign. The informed consent included the assurance that the respondent was made aware of the nature of the study, and of the type of information that would be gathered from him or her, why the information was needed, what purpose it would serve, how the respondents were expected to participate, as well as informing him or her how the research would affect them.
- b) Respondents were not put at risk and no harm was caused to the respondents, as data were collected either at a fabric or haberdashery store that was visited by the respondent, or at the home or business premises of the respondents. This limited any physical risk to the respondents. Questionnaires were not overly lengthy, which thereby prevented respondents from being fatigued. No threatening or sensitive questions were asked in the questionnaire.
- c) Confidentiality of information and anonymity of the respondent were ensured by assigning a number to each respondent before conducting the questionnaire. These numbers will also be used when presenting results in conferences, papers and academic write-ups.
- d) Respondents were not inconvenienced to travel, as data were collected at a time and venue (fabric stores or respondents' home or business premises) suitable to them.
- e) Respondents had the right to non-participation, and in the event in which they chose to do so, they were allowed to withdraw from the study (at any given time and without any implications or negative consequences to them).
- f) Respondents also had the right to choose which personal information they wished to disclose to the fieldworker.

With regard to ethical considerations pertaining to the researcher and fieldworkers, the following was implemented as suggested by various authors (Creswell 2009:91; Denscombe 2013:7; Kumar 2014:287):

- a) The researcher and fieldworkers avoided all biased behaviour.
- b) The researcher ensured that the correct research methodology was incorporated.
- c) The researcher ensured the accurate reporting of the gathered data.
- d) The researcher will keep the collected data safe, for a period of seven years, in a dedicated VUT facility (locked in a fireproof steel cabinet) and will thereafter destroy the data (by shredding hard-copies and deleting soft-copies).
- e) The researcher and fieldworkers were transparent and honest towards the respondents, and answered all the questions which the respondents may have had (with regard to the study).

With regard to compensation for respondents, each respondent, upon completion of the questionnaire, was provided with a free booklet containing templates of both male and female body proportions as a token of appreciation for taking part in the study. These templates will aid the respondent in sketching designs for clients. The respondents also received an additional measuring tape together with the booklet. Regarding the development of the templates contained within the booklet, a study conducted by Mastamet-Mason and Ola-Afolayan (2013) served as a basic guideline for creating the female template. As the most prevalent female body-shape in SA is the pear-shape, this had to be considered during the drafting of the template, as the proportions of the South-African pear-shape varies from that of the Western pear-shape (Mastamet-Mason & Ola-Afolayan 2013:204).

It is anticipated that the respondents will not only directly benefit from this study (by receiving templates), but also indirectly in the long run, as this research may lead to the development of future intervention training programmes. By attending these programmes in future, respondents will increase their skill levels.

Confidentiality of information and results were further extended to all the relevant individuals who handled the data, as they were requested to sign a confidentiality agreement (refer to Annexure N: Confidentiality agreement). These individuals include: the researcher, the researchers' study supervisors, the SeSotho speaking translator on site, the fieldworkers (refer to Annexure O: Signed confidentiality agreements of fieldworkers), the translator of the materials, the back-translator, as well as the statistician. Furthermore, only the researcher and the study supervisor have access to the data.

### **3.11 SUMMARY**

This chapter provided an overview of the methodology applied in this research study. In order to have designed the data collection instrument, the aims and objectives of this study were reviewed, a thorough literature review was conducted, and previous questionnaires that were used in research studies in similar fields of study, were reviewed. The Department of Statistical Services at the NWU Potchefstroom campus was consulted with regard to the compilation and testing of the data collection instrument, as well as the calculation of the necessary sample size. In the following chapter, a detailed discussion of the results from this study, as well as an interpretation of those results, is presented.

## CHAPTER 4

### DATA ANALYSIS AND RESULTS

#### 4.1 INTRODUCTION

The purpose of this study was to explore and describe the need for fashion drawing skills amongst fashion entrepreneurs with no formal fashion-related training (FEWNFFRT) within the Emfuleni Local Municipality (ELM). An interviewer-administered questionnaire was compiled, in correlation with the specific objective of this study (see section 1.4.3), and data were gathered by means of fieldworkers from fashion entrepreneurs in the said location, as discussed in Chapter 3.

In this chapter, the results of the collected data are presented and discussed. These discussions include descriptive, as well as inferential statistics. Descriptive statistics for all sections of the questionnaire were completed, which included demographics, history of the fashion business, the use of fashion sketches as a method of visual communication, problems with specific skills, as well as training in fashion-related skills. These descriptive statistics include the mean, standard deviation and range of scores (Pallant 2010:53). The inferential statistics aided in the identification of correlations and differences among variables of the gathered data. In the instance of this study, these variables include: types of fashion sketches used, and the challenges faced by fashion entrepreneurs, as well as the level of education and the training needs of these entrepreneurs. Furthermore, the results from this analysis will be compared to the literature discussed in Chapter 2.

#### 4.2 DESCRIPTIVE STATISTICS

In order for the data gathered from this needs assessment to be presented in a meaningful way, descriptive statistics were used, which allowed the gathered data to be organised and presented in a simple and sensible manner (Neukrug 2013:267). Refer to Annexure P for additional descriptive statistic data tables.

##### 4.2.1 Demographic characteristics of research sample

The demographical aspects of the respondents in this study are presented in Table 3.

**TABLE 3: DEMOGRAPHIC CHARACTERISTICS**

Demographic characteristics		N	n	(%)
Sample size (N)		105		
A.1.	Gender	103		
A.1.1.	Female		87	84.5
A.1.2.	Male		16	15.5
A.2.	What is your age?	104		
A.2.1.	18-29 years		9	8.7

Demographic characteristics		N	n	(%)
Sample size (N)		105		
A.2.2.	30-39		25	24.0
A.2.3.	40-49		23	22.1
A.2.4.	50-59		34	32.7
A.2.5.	60 years and older		13	12.5
<b>A.3.</b>	<b>What is your marital status?</b>	104		
A.3.1.	Never married		31	29.8
A.3.2.	Married		55	52.9
A.3.3.	Cohabitation / living together		1	1.0
A.3.4.	Divorced / separated		7	6.7
A.3.5.	Widowed		10	9.6
<b>A.4.</b>	<b>What is your highest level of education that you passed?</b>	104		
A.4.1.	Grade 1-5 / Sub A-Standard 3		5	4.8
A.4.2.	Grade 6 / Standard 4		3	2.9
A.4.3.	Grade 7 / Standard 5		5	4.8
A.4.4.	Grade 8 / Standard 6		4	3.8
A.4.5.	Grade 9 / Standard 7		4	3.8
A.4.6.	Grade 10 / Standard 8		11	10.6
A.4.7.	Grade 11 / Standard 9		21	20.2
A.4.8.	Grade 12 / Standard 10		46	44.2
A.4.9.	Other (please specify):		5	4.8
<b>A.5.</b>	<b>How long have you been in business for?</b>	103		
A.5.1.	2 years		15	14.6
A.5.2.	3 years		6	5.8
A.5.3.	4 years		6	5.8
A.5.4.	5 years and more		76	73.8

According to literature, gender plays a role as a key determinant in the decision to become an entrepreneur (Beglann, Moen, Røed & Skogstrøm 2009:5). From the above table, it is clear that the majority of fashion entrepreneurs surveyed within the ELM is female (84.5%). Considering the fact that entrepreneurs traditionally tend to be male (Hechavarría, Terjesen, Stenholm, Brännback Lång, 2017:4), the results from this study are in accordance with the view of Van Wyk (2007:59), where he states that the situation in which entrepreneurs are more inclined to be male, is indeed changing. Even though garment construction is traditionally seen as a gendered (in other words, female) sphere, this statement is further supported by the fact that women play a vital role in entrepreneurial functions within South Africa (SA), as 57% of SA's informal economy involves women (Rolfe *et al.* 2010:16, 29).

Regarding the indicated age of entrepreneurs, it becomes evident that for this study, the biggest group of fashion entrepreneurs falls in the 50 to 59-year-old category (32.7%). It is further noteworthy that only 8.7% of respondents are aged below 29 years. Age has an innate effect on entrepreneurial activity

(Kautonen, Down & Minniti 2014:22). The results of this research study are in accordance with the opinion of Liang, Wang and Lazear (2014:5, 7) and Nga and Shamuganathan (2010:276), where they state that the likelihood of individuals to start an entrepreneurial business increases after the age of 30. Furthermore, younger individuals are less likely to start a business due to the fact that they still need to acquire necessary knowledge and skills to enhance the success of their intended entrepreneurial business.

More than half of the respondents indicated that they are married (52.9%), where 29.8% indicated that they have never been married. This result can relate to the fact that the majority of respondents are of a more mature age (aged between 40 and 59 years). Furthermore, literature also suggests that being married increases the entrepreneurial tendency among individuals (Beglann *et al.* 2009:18). This inclination can be attributed to three probabilities: first, due to the fact that a spouse who is an entrepreneur can offer knowledge regarding business aspects; second, that a currently employed spouse offers a secure source of income, as opposed to the possible income risk of an entrepreneurship; and third, that a spouse who is unemployed can offer inexpensive and dependable labour (Beglann *et al.* 2009:18).

The level of education attained by individuals play a role in their intent to pursue an entrepreneurial endeavour (Ahmed, Nawaz, Ahmad, Shaukat, Usman, Rehman & Ahmed 2010:19). From the results of this research study, 44.2% of the respondents indicated that they possess an education level equivalent to Grade 12 and only 4.8% indicated that they have an education level equal to or lower than Grade 1 to 5. Based on this data, it is evident that the majority of respondents do possess some form of higher education, which adds to the fact that innumerate, illiterate and/or poorly educated individuals are unlikely to possess the ability to cultivate success within an entrepreneurial business (Rolfe *et al.* 2010:19). Furthermore, the results from this research study are in contrast to the opinion of Beglann *et al.* (2009:11) who suggest that generally, entrepreneurial rates tend to be lower amongst individuals who possess a high level of education.

A large group of respondents indicated that they have been operating a business for more than five years (73.8%). This indicates a relatively high success rate among fashion entrepreneurs, although some literature (Beglann *et al.* 2009:26; Liang *et al.* 2014:21) suggests that in general, entrepreneurial endeavours are relatively short-lived, as the failure rate of entrepreneurship in SA is very high, as 75% fail within the first two years (Fatoki & Asah 2011:170). With specific reference to fashion entrepreneurs, it is stated that very few fashion entrepreneurs are able to keep their business afloat through the first few years (Kurz 2010:14).



#### 4.2.2 History of fashion business

The history of the fashion business was investigated in Section B of the questionnaire. Table 4 to Table 6 below, as well as discussions relating to Table P.1 – P.3, illustrate the motivation and history behind the respondents' businesses. A discussion of the results displayed in each table, is provided respectively.

##### 4.2.2.1 Motivational factors

In the table below, the motivational factors which influenced respondents to start their own businesses are depicted, followed by a discussion regarding these factors.

**TABLE 4: MOTIVATIONAL FACTORS**

B.1.	How much did the following factors motivate you to start your own fashion business?	N	n	Very much (3)	A little (2)	Not at all (1)	Mean	±SD	Ranking order
B.1.1.	Parents who have/had their own business	104	n	34	9	61	1.74	0.92	3
			%	32.7	8.7	58.7			
B.1.2.	Parents and/other family members	103	n	35	10	58	1.78	0.93	1
			%	34.0	9.7	56.3			
B.1.3.	Spouse	103	n	22	6	75	1.49	0.83	10
			%	21.4	5.8	72.8			
B.1.4.	Friends	104	n	22	9	73	1.51	0.82	9
			%	21.2	8.7	70.2			
B.1.5.	Role models	104	n	26	7	71	1.57	0.87	7
			%	25.0	6.7	68.3			
B.1.6.	Religious leader	105	n	18	5	82	1.39	0.77	11
			%	17.1	4.8	78.1			
B.1.7.	Subjects studied at school	104	n	21	9	74	1.49	0.81	10
			%	20.2	8.7	71.2			
B.1.8.	Teachers at school	104	n	15	11	78	1.39	0.73	11
			%	14.4	10.6	75			
B.1.9.	Could not find a job	103	n	29	7	67	1.63	0.90	5
			%	28.2	6.8	65.0			
B.1.10.	Earned more money than working for someone else	104	n	24	12	68	1.58	0.84	6
			%	23.1	11.5	65.4			
B.1.11.	Had the machines and equipment already	105	n	32	4	69	1.65	0.92	4
			%	30.5	3.8	65.7			
B.1.12.	Previous work experience	105	n	24	8	73	1.53	0.84	8
			%	22.9	7.6	69.5			
B.1.13.	Further studies after you finished school	105	n	10	3	92	1.22	0.60	12
			%	9.5	2.9	87.6			
B.1.14.	Other	58	n	22	-	36	1.76	0.98	2
			%	37.9	-	62.1			

±SD = Standard Deviation

Table 4 portrays the extent to which various factors motivated the respondents of this study to start their own fashion entrepreneurship. This section will discuss the three highest ranked factors. The motivational factor of parents and/or other family members ranked the highest (mean score = 1.78;  $\pm$ SD = 0.93). This result is reflected in the literature where it is stated that the support from parents and family members play an important role in the motivation for entrepreneurs to start a business, as well as being the drive behind the desire to achieve entrepreneurial success (Alam, Jani & Omar 2011:167).

The second highest motivational factor (mean = 1.76;  $\pm$ SD = 0.98), is recorded as the option of “Other”. These motivational factors include the respondents’ interest in the field of fashion, as well as their desire to become more independent, their need for achievement (Burns 2009:27), and wanting to exploit and demonstrate their skill set (Beglann *et al.* 2009:6).

The factor with the third highest ranking is that of parents who have or had their own business. Literature states that when an individual has a parent or parents who are themselves entrepreneurs, it raises the chance of this individual to follow the same tendency (Beglann *et al.* 2009:20). In a previous survey (Burns 2009), it was found that between 30% and 47% of the respondents indicated that they started an entrepreneurship, due to the fact that they had at least one parent who has previously had an entrepreneurship (Burns 2009:35). The results from this study correlate with that of Burns.

There is an extensive number of factors mentioned in literature, which could motivate individuals to start an entrepreneurial endeavour (Burns 2009:73; Rolfe *et al.* 2010:2; Vanevenhoven 2013:467), however, this research study focused only on the most notable of these factors.

#### 4.2.2.2 Business establishment

The following table and discussion illustrates the manner in which the respondents established or acquired their individual businesses.

**TABLE 5: BUSINESS ESTABLISHMENT**

B.2.	How did you get your business? (Choose 1 option)	N	n	(%)
B.2.1.	Established your own business	104	93	89.4
B.2.2.	Bought an existing business	104	1	1.0
B.2.3.	Bought into an existing business	104	1	1.0
B.2.4.	Inherited the business	104	7	6.7
B.2.5.	Other (please specify):	104	2	1.9

Table 5 provides a clear indication that the majority of fashion entrepreneurs (89.4%) within the ELM, established their own business. Fashion entrepreneurs within this area rarely inherit or purchase an existing business. Kurz (2010:23) explains that fashion entrepreneurs generally choose to start their

own fashion business, due to the fact that they base their business on their creative and artistic abilities, as well as their need to express themselves creatively. An additional motivational aspect for these individuals to start their own business might be that, within the fashion industry, the act of finding and owning one's own label is often seen as the highest creative-related goal which can be achieved (Kurz 2010:23).

#### **4.2.2.3 Number of employees**

The following section discusses the number of employees employed by the respondents within their respective businesses (refer to Table P.1 in Annexure P). Of the respondents, 60.6% indicated that they do not employ any other individuals within their business, but work unaided. The respondents, therefore, regard themselves as an employee within their respective businesses. This result is in accordance with the opinion of Abor and Quartey (2010:222) who state that the majority of small businesses (in the instance of this research study, this refers to entrepreneurship) are generally one-person businesses.

#### **4.2.2.4 Business ownership**

The types of ownership of the respondents' businesses are discussed in the following section (refer to Table P.2 in Annexure P). The majority of respondents (72.4%) are in a sole proprietorship, while only 27.6% of the respondents indicated that they are in a partnership with other individuals. A sole proprietorship is the most popular and simplest form of business to start (Burns 2009:125). Literature also suggests that entrepreneurs within the creative industry, generally tend to execute all aspects of a business independently (Kurz 2010:24). This explains why the majority of the respondents indicated that they are sole owners of their business.

#### **4.2.2.5 Business premises**

In the subsequent section, the premises from which respondents operate their business is discussed. The majority of respondents indicated that they operate their business from their home premises (79.6%). Very few fashion entrepreneurs operate their business next to their home or from a premises away from their home (6.8% and 13.6%, respectively). Home-based businesses are believed to be more advantageous (reduced start-up costs) and convenient for business owners, than operating at a different location away from home (Mason & Carter 2010:3). In addition to that, it is important to note that home-based entrepreneurship is especially important within peri-urban and rural areas, as they play a useful role in the sustainability of these communities, in terms of ensuring employment, income stability and growth within these communities (Abor & Quartey 2010:223; Mason & Carter 2010:4). When taking into consideration that the majority of respondents showed a preference for home-based entrepreneurship, it could be linked to the fact that 84.5% of respondents were female. This suggests that female fashion entrepreneurs could prefer operating their business from home, so as to achieve a

work-life balance between caring for a family and earning an income (Mahadeo, Dusoye & Aujayeb-Rogbeer 2015:362) (refer to Table P.3 in Annexure P).

#### 4.2.2.6 Fashion items manufactured

The following table and discussion illustrate the type of fashion items mostly manufactured by respondents.

**TABLE 6: FASHION ITEMS MANUFACTURED**

B.6.	How often do you make the following fashion products?	N	n	Daily (5)	Once a week (4)	Once a month (3)	Once every 6 months (2)	Never (1)	Mean	±SD	Ranking order
B.6.1.	Ladies wear	105	n	69	14	11	3	8	4.27	1.23	1
			(%)	65.7	13.3	10.5	2.9	7.6			
B.6.2.	Men's wear	105	n	30	24	18	6	27	3.23	1.56	4
			(%)	28.6	22.9	17.1	5.7	25.7			
B.6.3.	Children's wear	102	n	35	16	15	6	30	3.20	1.66	5
			(%)	34.3	15.7	14.7	5.9	29.4			
B.6.4.	Casual wear	104	n	48	12	14	2	28	3.48	1.69	3
			(%)	46.2	11.5	13.5	1.9	26.9			
B.6.5.	Formal wear	103	n	21	16	19	9	38	2.74	1.58	7
			(%)	20.4	15.5	18.4	8.7	36.9			
B.6.6.	Evening wear	103	n	16	16	15	14	42	2.51	1.53	9
			(%)	15.5	15.5	14.6	13.6	40.8			
B.6.7.	Wedding attire	104	n	17	14	16	19	38	2.55	1.50	8
			(%)	16.3	13.5	15.4	18.3	36.5			
B.6.8.	Traditional wear	103	n	41	24	19	4	15	3.70	1.41	2
			(%)	39.8	23.3	18.4	3.9	14.6			
B.6.9.	School wear	99	n	26	2	7	14	50	2.39	1.70	10
			(%)	26.3	2.0	7.1	14.1	50.5			
B.6.10.	Interior products (curtains, bedding, upholstery etc.)	98	n	35	13	9	10	31	3.11	1.72	6
			(%)	35.7	13.3	9.2	10.2	31.6			

From Table 6 above, it is clear that the fashion items mostly manufactured is ladies wear (mean = 4.27;  $\pm$ SD = 1.23). This indicates that 65.7% of the respondents construct women's attire on a daily basis. This might be ascribed to the fact that women's fashion changes more rapidly than that of men's and children's (Leach 2014), and that this category of clothing generally allows for more creativity.

The fact that consumers attached a high level of importance to personalised items (made-to-measure garments) (De Raeve, Cools, De Smedt & Bossaer 2012:4), is further supported by the fact that the second most manufactured fashion item was found to be traditional wear (mean = 3.70;  $\pm$ SD = 1.41) followed by casual wear (mean = 3.48;  $\pm$ SD = 1.69), men's wear (mean = 3.23;  $\pm$ SD = 1.56), and the lowest ranked item is reported as school wear (mean = 2.39;  $\pm$ SD = 1.70). These results indicate that both men and women approach fashion entrepreneurs in order to have one-of-a-kind, made-to-measure garments manufactured for them.

#### 4.2.3 Use of fashion sketches as a visual communication method

In Table 7 and 8, as well as the discussion relating to Table P.4, the current frequency of the use of visual communication methods are presented and discussed.

##### 4.2.3.1 Use of visual communication methods

The table and subsequent discussion below, illustrate how often specific methods of visual communication are currently used by respondents, in order to showcase a design or idea to a client.

**TABLE 7: USE OF VARIOUS VISUAL COMMUNICATION METHODS**

C.1.	How often do you use the following items to show a design of a garment to a client?	N	n	Often (3)	Sometimes (2)	Never (1)	Mean	$\pm$ SD	Ranking order
C.1.1.	Fashion sketches	105	n	34	36	35	1.99	0.81	7
			(%)	32.4	34.3	33.3			
C.1.2.	Photographs	105	n	81	12	12	2.66	0.68	2
			(%)	77.1	11.4	11.4			
C.1.3.	Photos from magazines	105	n	77	12	16	2.58	0.74	3
			(%)	73.3	11.4	15.2			
C.1.4.	Commercial patterns e.g. Vogue, Butterick, McCall's	105	n	43	33	29	2.13	0.82	6
			(%)	41.0	31.4	27.6			
C.1.5.	Cell phone/tablet	104	n	86	9	9	2.74	0.61	1
			(%)	82.7	8.7	8.7			
C.1.6.	Internet e.g. Pinterest, Instagram	104	n	76	7	21	2.53	0.81	4
			(%)	73.1	6.7	20.2			
C.1.7.	Other (please specify):	6	n	3	2	1	2.33	0.82	5
			(%)	50.0	33.3	16.7			

The results, presented in Table 7, indicate that the method which is used most often by 82.7% of fashion entrepreneurs in order to present a design or idea to a client, is that of a cell phone or tablet (mean = 2.74;  $\pm$ SD = 0.61). The use of photographs (mean = 2.66;  $\pm$ SD = 0.68) and the use of internet

applications, such as Pinterest and Instagram<sup>2</sup> (mean = 2.53;  $\pm$ SD = 0.81), can be linked to the use of a cell phone and/or tablet, as these devices provide a manner in which to access the internet. These results agree with Liu and Liu (2017:409, 410), where they state that the advantages of using traditional media methods (for example, hand sketching and painting) are waning, due to the rapid development of electronic communication technology and the expansion of digital culture.

The fact that the use of fashion sketches in this regard ranked the lowest (mean = 1.99;  $\pm$ SD = 0.81), might indicate that the majority of fashion entrepreneurs do not sketch a design themselves, because they might not have the ability or skill to do so, due to no previous training in this skill. In this sense, technology, in other words, commercially available fashion images<sup>3</sup>, provide these individuals with a more convenient method (Liu & Liu 2017:410), which aids them in communicating their intended design to their client.

#### 4.2.3.2 Frequency of fashion sketch use

The following section depicts and discusses the frequency with which fashion sketches are used by respondents when communicating a design or idea to a client.

**TABLE 8: FREQUENCY OF FASHION SKETCH USE**

C.2.	How often do you use the following types of fashion sketches?	N	n	Often (3)	Sometimes (2)	Never (1)	Mean	$\pm$ SD	Ranking order
C.2.1	Technical Drawing (Showcard A)	102	n	30	19	53	1.77	0.88	1
			(%)	29.4	18.6	52.0			
C.2.2	Fashion Drawing (Showcard B)	96	n	21	13	62	1.57	0.83	2
			(%)	21.9	13.5	64.6			

When considering the two individual aspects portrayed in Table 8, it is clear that the overall majority of this study's respondents, sometimes to never make use of either Technical drawings (mean = 1.77;  $\pm$ SD = 0.88), or Fashion drawings (mean = 1.57;  $\pm$ SD = 0.83) when communicating an idea or design to a client. As mentioned in the discussion of Table 10, this might suggest that respondents do not use these methods of visual communication, due to the inability to sketch freehandedly, which stems from a lack of training in this skills.

<sup>2</sup> Internet applications such as Pinterest and Instagram, allow the user to visually discover and share ideas regarding their specific interests, such as, apparel designs.

<sup>3</sup> Images or photographs sourced from magazines or internet application (such as Pinterest and Instagram) which are displayed on an electronic device such as cell phones or tablet. These sketches exclude hand drawn sketches.

These results are concerning, as the drawing of a design is seen as the core of not only a designer's work (Bhatia & Juneja 2016:87), but is also seen as a very important skill to be possessed by home-based seamstresses, as it plays an important role in communicating a design to a client in a visual manner (Sinha 2002:8).

#### **4.2.3.3 Client understanding of the design**

The following section provides a discussion pertaining to the respondents' beliefs regarding the use of two different methods of visual communication, which might aid their clients to achieve a better understanding of the intended design or idea. During the data collection process, respondents were provided with visual examples regarding each of the two forms of drawings, Technical drawing and Fashion drawing, in order to ensure that respondents understood the differences between the two forms (refer to Showcard A and B in Annexure C).

Of the respondents, 57.9% indicated that they believe that the use of a fashion drawing will aid their clients to gain a better understanding of the intended design of a garment, while 42.1% believe that the use of Technical drawings will aid more in this regard (refer to Table P.4 in Annexure P). These results indicate that the overall majority of respondents believe that some form of fashion drawing is important, in order to ensure that a client fully understands and has clarity about the intended design. This is evident in the available literature where it is stated that the visual communication of a design, through the use of fashion drawing, is very important in order to achieve client understanding (Coburn & Schenk 2017:4).

#### **4.2.4 Difficulties with specific skills – Fashion drawing skills**

In the Table below, the respondents' difficulties with regard to specific aspects of fashion drawing are presented and discussed.

##### **4.2.4.1 Difficulties with aspects of drawing**

The following table and discussion illustrate the difficulties experienced by fashion entrepreneurs when drawing designs for clients.

**TABLE 9: DIFFICULTIES WITH ASPECTS OF DRAWING**

D.2.	When drawing a design, how much do you struggle with showing:	N	n	Very much (3)	A little (2)	Not at all (1)	Mean	±SD	Ranking order
D.2.1.	The outline or shape of the garment	105	n	40	27	38	2.02	0.87	3
			(%)	38.1	25.7	36.2			
D.2.2.	The seams (style lines)	105	n	38	24	43	1.95	0.88	5
			(%)	36.2	22.9	41.0			
D.2.3.	How the hem of the garment will hang	104	n	40	20	44	1.96	0.90	4
			(%)	38.5	19.2	42.3			
D.2.4.	How different fabrics make a garment hang/look differently	104	n	43	28	33	2.10	0.85	1
			(%)	41.3	26.9	31.7			
D.2.5.	The opening of a garment (e.g. zip or buttons)	104	n	38	17	49	1.89	0.91	7
			(%)	36.5	16.3	47.1			
D.2.6.	The colour of the garment	103	n	40	19	44	1.96	0.91	4
			(%)	38.8	18.4	42.7			
D.2.7.	The way a fabric looks and feels (e.g. smooth, shiny, rough etc.)	104	n	42	35	37	2.05	0.87	2
			(%)	40.4	24.0	35.6			
D.2.8.	The details on the garment (e.g. pockets, pleats, beading etc.)	105	n	38	14	53	1.86	0.92	8
			(%)	36.2	13.3	50.5			
D.2.9.	How the collar and sleeves stand away from the body and does not lay flat	105	n	38	13	54	1.85	0.93	9
			(%)	36.2	12.4	51.4			
D.2.10.	That the back and front of the garment is the same	105	n	38	19	48	1.90	0.90	6
			(%)	36.2	18.1	45.7			
D.2.11.	That all the parts of the garment looks even and straight	105	n	39	22	44	1.95	0.89	5
			(%)	37.1	21.0	41.9			

Considering the results displayed in Table 9, there is a strong indication that between 36.2% - 41.3% of respondents find it very difficult to illustrate the mentioned aspects. The most difficult aspect for respondents to illustrate is to display how different types of textiles used for garments, influence the shape or outline of a garment (mean = 2.10;  $\pm$ SD = 0.85). Following this aspect is that of illustrating the texture of a fabric (mean = 2.05;  $\pm$ SD = 0.87). Both of these items involve the texture of the specific fabric used for a garment, which is challenging to convey without having had training in the rendering of texture, as a designer needs to be able to capture textiles, embellishments, as well as construction elements as they relate to a specific design (Calderin 2013:156).



Ranking third was the aspect of illustrating the shape or outline of a garment (mean = 2.02;  $\pm$ SD = 0.87) before considering the fabric that will be used. All other items with regard to the challenges experienced with different aspects of fashion drawing, including that of illustrating the colour of the garment, the hem, the style lines, the correlation between the front and the back of the garment, the opening, the detail, and the 3-dimensional aspects of a garment, were regarded as a little to not difficult at all (mean < 2).

Kurz (2010:30) states that it is not only a challenge to manufacture garments which are interesting and of a good quality, but to some individuals it is also a challenge to communicate the aesthetics of an intended design. The results from this section corresponds with the literature, and points to the relevance of this research study, as well as the substantial contribution which it could have in illuminating the need that FEWNFFRT might have for training in fashion drawing skills. Training in these skills could assist these individuals to be able to address the specific drawing aspects (as mentioned in Section of the data collection instrument), which they find challenging when designing a garment.

#### 4.2.5 Training

The subsequent section provides tables and discussions on the respondents' views regarding the importance of possessing fashion-related training, making use of fashion drawing to achieve client satisfaction, as well as their interest in receiving training in fashion-related skills, specifically Technical drawing and Fashion drawing.

##### 4.2.5.1 The importance of training in specific fashion-related skills

The Table below provides an indication of the respondents' views about the importance of training, with regard to specific fashion-related skills.

**TABLE 10: THE IMPORTANCE OF TRAINING IN SPECIFIC FASHION-RELATED SKILLS**

E.1.	How important do you think it is:			N	n	Very important (3)	Important (2)	Not important (1)	Mean	$\pm$ SD	Ranking order
E.1.1.	To have training in:	E.1.1.2.	Technical drawing (Showcard A)?	102	n	76	22	4	2.71	0.54	6
					(%)	74.5	21.6	3.9			
		E.1.1.3.	Fashion drawing (Showcard B)?	100	n	81	13	6	2.75	0.56	5
					(%)	81.0	13.0	6.0			

		E.1.1.4.	Sewing?	104	n	94	10	-	2.90	0.30	1
					(%)	90.4	9.6	-			
		E.1.1.5.	Pattern making?	105	n	91	3		2.86	0.38	3
					(%)	86.7	12.4	1.0			
E.1.2.	To have the ability to sketch a design/idea?			105	n	90	12	3	2.83	0.45	4
					(%)	85.7	11.4	2.9			
E.1.3.	That the finished product (garment) is exactly the same as the sketch?			104	n	93	10	1	2.88	0.35	2
					(%)	89.4	9.6	1.0			

The results in Table 10 provide a strong indication that for the majority of the respondents of this study (74.5% – 90.4%) it is very important for a fashion entrepreneur to be trained in specific fashion-related skills. The most important is that of sewing (mean = 2.9;  $\pm$ SD = 0.30). As the majority of the respondents (72.4%) indicated that they are sole owners of their business and do not employ any other individuals, it is understandable that sewing will be perceived as the most important skills to possess, because without this skill, these individuals would not be able to manufacture their products.

Ranked second (89.4%) is that the respondents agree that the finished garment should correspond with the original sketch (mean = 2.88;  $\pm$ SD = 0.35). Available literature falls short in discussing the importance of this specific aspect, but does state that the design and the production of a product showcases a noticeable inter-relationship (Syrjäläinen & Seitamaa-Hakkarainen 2014:31). Due to the fact that a design of a garment is seen as an agreement between designer and client, it is naturally assumed that the client expects the result of the outcome to be in accordance with the agreement. If this is not the case, the client might prove displeased with the product, which leads to client dissatisfaction.

Training in pattern making was ranked third by respondents (mean = 2.86;  $\pm$ SD = 0.38), followed by having the ability to sketch a design (mean = 2.83;  $\pm$ SD = 0.45), which ranked fourth. The latter result indicates that respondents considered training in drawing sketches of intended designs as an important role in a fashion business, as it is a way of relaying accurate information to their clients about the ideas or designs (Wiana 2014:1).

Ranking fifth and sixth are the importance of having training in fashion drawing (mean = 2.75;  $\pm$ SD = 0.56) and technical drawing (mean = 2.71;  $\pm$ SD = 0.54). This provides a clear indication that respondents believe that having training in these skills is important when operating a fashion entrepreneurship. This is emphasised in literature, where it is stated that obtaining even basic training in fashion drawing can aid individuals in acquiring easy drawing techniques, which they can then apply in their fashion business (Xu 2016:2).

#### **4.2.5.2 Use of fashion drawing as visual explanation aid between designer and client**

The following section provides a discussion on the belief of respondents regarding the use of fashion drawing as a visual aid, in order to simplify the process of communicating a design or idea to a client (refer to Table P.5 in Annexure P). Of the respondents, 96.2% indicated that they believe that possessing the ability to draw a sketch of an intended design, will simplify the process to visually communicate this idea to a client. This indicates that despite the fact that respondents seldom make use of fashion drawing (refer to Table 7 and 8), they do acknowledge that this method of visual communication indeed plays an important role in depicting intended designs to clients. Designers should know how to communicate with their clients (Kurz 2010:28), and by making use of fashion drawing in order to do this, forms part of the dialogue between a designer and a client, and is seen as a source of reference in order to explain silhouette, proportion, scale and balance of said design (Coburn & Schenk 2017:1). Better dialogue leads to better relationships between the designer and the client, and would possibly lead to the client returning to the designer (thus future viability and sustainability of their business is aided).

#### **4.2.5.3. Fashion drawing and client satisfaction**

The following section depicts the respondents' opinions regarding the level of client satisfaction achieved through the use of fashion sketches as visual communication method (refer to Table P.6 in Annexure P). The majority of respondents (93.3%) were of the opinion that the ability to sketch a design for a client, enhances the level of client satisfaction. As consumers' needs are persistently updated (Bandinelli, d'Avolio & Rinaldi 2014:1), drawing a sketch of the intended design aids in reducing, even eliminating, conceptual confusion between the designer and client with regard to the specific design (Calderin 2013:148). The results here are in agreement with literature, which indicates that a direct link exists between achieving a desired result (in other words, meeting the expectations of customers) and customer satisfaction (Koufteros, Rawski & Rupak 2010:59). Furthermore, it is also stated that a business cannot sustain itself without the satisfaction of its customers (Nemati, Khan & Iftikhar 2010:299), as customer satisfaction has a large effect on the profitability of a business (Shi & Yu 2013:1). Thus, it is clear that the aspect of client satisfaction is crucial to the success of a business.

#### **4.2.5.4 Interest in fashion drawing skills training**

In the following section the respondents' interest in receiving training in fashion drawing skills is presented (refer to Table P.7 in Annexure P). The majority of the respondents (96.2%) indicated that they are interested in receiving training in order to acquire fashion drawing skills. Literature states that small businesses are notably unwilling to undertake formal training, but individuals within these businesses might be more inclined to undertake informal training (Burns 2009:39). Hence, the results from this specific question is in correlation with the latter, in the sense that respondent have the desire to receive some form of training in fashion drawing skills. The motivation behind this result could be

based on the fact that training in specific skills improves the performance of individuals (Burns 2009:39). As it is the general goal of entrepreneurs to have a business that survives (Berner, Gomez & Knorringa 2012:386), it comes as no surprise that these individuals would want to enhance their performance through training, which could in turn enhance the success of their business, as well as ensuring the survival thereof.

#### 4.2.5.5. Interest in the use of and receiving training in different types of fashion drawing

The subsequent section illustrates the respondents' views regarding the use and receipt of training, pertaining to two different types of fashion drawing.

**TABLE 11: INTEREST IN THE USE OF AND RECEIVING TRAINING IN DIFFERENT TYPES OF FASHION DRAWING**

E.5.	If yes, which way of drawing would you like to use and get training in (you may choose both)?		Use	Receive training
E.5.1	Technical drawing (Showcard A)	n	45	52
		(%)	42.9	49.5
E.5.2	Fashion drawing (Showcard B)	n	28	71
		(%)	26.7	67.6

From Table 11, when considering the use of the two types of training individually, it becomes evident that 42.9% of respondents would like to use technical drawing within their fashion business, as opposed to 26.7% who indicated that they prefer to use fashion drawing. Of the respondents, 67.6% indicated a preference to receive training in fashion drawing, rather than to receive training in technical drawing (49.5%).

The overall conclusion which is drawn from the above-mentioned results, is that an overall positive inclination exists among respondents, towards using and receiving training in at least one of the two types of drawings presented to them.

These results clearly indicate that a desire for training in fashion drawing skills exists among FEWNFFRT, as it is believed that these individuals acknowledge the importance of these skills within their business. This is emphasised in literature where it is stated that sketching, or drawing, is an important tool, which is used by individuals, in order to illustrate their abstract concepts in a meaningful manner (Walny, Carpendale, Riche, Venolia & Fawcett 2011:2508).

### 4.3 INFERENTIAL STATISTICS

In order to address the empirical-related objectives (1.4.3.2.4 – 1.4.3.2.8), inferential statistics; namely, factor analysis, ANOVAs, T-tests, correlations and cross-tabulations were applied to all factors. The

results are reported per construct and are sequentially presented as descriptive statistics, correlations (correlations and cross-tabulations) and differences (T-Tests and ANOVAs). Additional inferential statistical data tables are presented in Annexure Q.

### 4.3.1 Factor Analysis

As discussed in Section 3.7.1.3, factor analysis allowed for the identification of unobserved variables, in order to describe correlations within sets of observed variables (Sarstedt & Mooi 2014:236). Furthermore, it permitted the summary of large sets of related variables into grouped factors (Pallant 2010:104, 122). In the instance of this research study (N = 105), only those factor loadings  $\geq 0.4$  were considered, due to the size of the sample population (Field 2009:644, 645). Regarding reliability coefficients, only those displaying  $\alpha \geq 0.6$  were considered as acceptable (Sarstedt & Mooi 2014:256). In the instance where items were separated and individually presented, mean scores and percentages form part of the relevant discussion.

#### 4.3.1.1 Motivation to start a business

Factor analysis was used to group the items together that served as motivation for respondents, in order to start their own business. These factors include '*people*', '*education*' and '*employment experience*'. Table 12 below, illustrates these factors.

**TABLE 12: SUMMARY OF EXPLORATORY FACTOR ANALYSIS OF THE 13-ITEM MOTIVATIONAL QUESTIONNAIRE (N=105)**

Item	Factor Loading		
	People	Education	Employment experience
Spouse	0.91		
Friends	0.84		
Role models	0.65		
Parents and/other family members	0.64		
Religious leader	0.53		
Further studies after you finished school	0.36		-0.33
Subjects studied at school		0.87	
Teachers at school		0.83	
Could not find a job			-0.71
Earned more money than working for someone else			-0.67
Previous work experience			-0.63
Had the machines and equipment already	0.45		-0.61
Parents who have/had their own business	0.31	-0.33	-0.41
<b>Total variance explained by extracted sub-factors (%)</b>	35.32		
<b>Range of communalities</b>	0.37-0.76		
<b>KMO</b>	0.82		

<b>Cronbach alpha coefficient</b>	0.81	0.71	0.75
<b>Mean <math>\pm</math>Standard deviation (SD)</b>	1.56 $\pm$ 0.65	1.44 $\pm$ 0.68	1.56 $\pm$ 0.56

\*Factor loadings indicated in shaded grey areas have been grouped together

\*Very much = 3; A little = 2; Not at all = 1

Considering the motivation behind starting a business, three factors were extracted; '*people*', '*education*' and '*employment experience*'. Items were grouped under the factor which proved to be the most logical. From the items, one was regarded as a separate item, namely '*had the machines and equipment already*'. All three factors, '*people*' ( $\alpha = 0.81$ ), '*education*' ( $\alpha = 0.71$ ) and '*employment experience*' ( $\alpha = 0.75$ ) displayed a satisfactory reliability coefficient. From the above table, it is evident that respondents were mostly inclined, but only a little motivated by '*people*' (mean = 1.56;  $\pm$ SD = 0.65) and '*employment experience*' (mean = 1.56;  $\pm$ SD = 0.56), and not at all inclined to be motivated by '*education*' (mean = 1.44;  $\pm$ SD = 0.68) when starting a business. Even though the majority of respondents (refer to section 4.2.1) have attained some form of education, from the results it is evident that education does not play a significant role in respondents' motivation to start an entrepreneurial business. This is in contrast to the opinion of Ahmed *et al.* (2010:19), who state that individuals' education attainment level generally plays a role in their intent to pursue entrepreneurship, as education provides an individual with an increase of both knowledge and practical experience within a specific field.

The item which was regarded as separate, namely '*had the machines and equipment already*' (mean = 1.65;  $\pm$ SD = 0.92), was considered to be of little importance as a motivation factor. This is depicted by the fact that the majority of respondents (65.7%) indicated that they were not at all motivated by this item in order to start a business. This result may be attributed to the fact that 89.4% of respondents established their own business, and due to the relatively low barrier of entry and low start-up costs associated with fashion entrepreneurship within the informal sector (SEDA 2016:32), the attainment of machinery and equipment after the initial start-up phase may not have posed a challenge.

#### **4.3.1.2 Manufacturing of fashion-related items**

Factor analysis was further applied in order to group related items together, regarding the type of fashion items manufactured by respondents. These are portrayed in the table below.

**TABLE 13: SUMMARY OF EXPLORATORY FACTOR ANALYSIS OF THE 10-ITEM MANUFACTURING OF FASHION ITEMS QUESTIONNAIRE (N=105)**

Item	Factor Loading
	Fashion-related items
Wedding attire	0.82
Evening wear	0.79
Formal wear	0.77
Men's wear	0.77
Casual wear	0.73
Children's wear	0.68
Ladies wear	0.66
Traditional wear	0.66
<b>Total variance explained by extracted sub-factors (%)</b>	44.96
<b>Range of communalities</b>	0.43-0.70
<b>KMO</b>	0.84
<b>Cronbach alpha coefficient</b>	0.88
<b>Mean <math>\pm</math>Standard deviation (SD)</b>	3.22 $\pm$ 1.13

\*Factor loadings indicated in shaded grey areas have been grouped together

\*\*Daily = 5; Once a week = 4; Once a month = 3; Once every six months = 2; Never = 1

Regarding the manufacturing of fashion items, only one factor was extracted, namely '*fashion-related items*'. Irrespective of the fact that this factor was manufactured only once a month to once a week (mean = 3.22;  $\pm$ SD = 1.13) by respondents, it depicted a satisfactory reliability coefficient ( $\alpha$  = 0.88). This sporadic manufacturing could be attributed to the fact that the majority of respondents indicated that they are in a sole-ownership (72.4%) and work unaided (60.6%), thereby reducing the number of fashion items that are manufactured.

Additionally, two items were viewed as separate, which include that of '*interior products*' and '*school wear*'. Regarding '*interior products*' (mean = 3.11;  $\pm$ SD = 1.72), this item was reported as being manufactured once a month and a total of 31.6% of respondents indicated that they never manufacture this item. In similar regard, the item of '*school wear*' (mean = 2.39;  $\pm$ SD = 1.70) was reported to only be manufactured once every six months, however 50.5% of respondents indicated that this item is never manufactured by them. This could again be attributed to the majority of respondents working unaided (60.6%) which ultimately reduces the number of items which could potentially be manufactured.

#### 4.3.1.3 Current use of visual communication methods

Factor analysis was used in order to group items together which were currently used by respondents as a visual communication method to showcase a design or idea to a client, and is tabulated below.

**TABLE 14: SUMMARY OF EXPLORATORY FACTOR ANALYSIS OF THE 7-ITEM USE OF VISUAL COMMUNICATION METHODS QUESTIONNAIRE (N=105)**

Item	Factor Loading
	Commercially available fashion images
Photographs	<b>0.86</b>
Internet e.g. Pinterest, Instagram	<b>0.85</b>
Photos from magazines	<b>0.81</b>
Cell phone/tablet	<b>0.75</b>
Commercial patterns e.g. Vogue, Butterick, McCall's	<b>0.47</b>
<b>Total variance explained by extracted sub-factors (%)</b>	49.01
<b>Range of communalities</b>	0.26-0.91
<b>KMO</b>	0.74
<b>Cronbach alpha coefficient</b>	0.82
<b>Mean <math>\pm</math>Standard deviation (SD)</b>	2.62 $\pm$ 0.60

\*Factor loadings indicated in shaded grey areas have been grouped together

\*\*Often = 3; Sometimes = 2; Never = 1

For this section only one factor concerning the use of visual communication methods was extracted, namely '*commercially available fashion images*'. Visual communication, for this study, refers to the communication of a design or idea between the designer and client, through the incorporation of visual aids, as opposed to the use of text-based symbols. This factor displayed a satisfactory reliability coefficient ( $\alpha = 0.82$ ). Considering the table above, it is evident that the more frequent method of visual communication that is used by respondents when communicating a design or idea to a client, is that of '*commercially available fashion images*' (mean = 2.62;  $\pm$ SD 0.60), as respondents indicated that they often make use of this method.

In addition, one item was viewed as separate. This item, namely '*hand sketches*' was reported as the method that is used the least (sometimes to never) (mean = 1.99;  $\pm$ SD = 0.81) by respondents in order to visually communicate a design or idea to a client.

These results, indicating that when visually communicating a design or idea, respondents seldom sketch these designs or ideas manually, but prefer to utilise commercially available fashion images, may be based on the grounds that the majority of respondents do not possess fashion drawing skills as these individuals have not had the opportunity to attend such training. Commercially available fashion images, furthermore, provide these individuals with an alternative and more convenient method for communicating visually. The results are therefore in agreement with Liu and Liu (2017:409, 410) who suggest that the use of manual media methods, such as hand drawn sketches, are indeed declining, due



to the swift development and advancement of electronic communication technology and the expansion of digital culture.

#### 4.3.1.4 Importance of specific fashion-related skills training

Factor analysis was again applied in order to group related items together, with regard to the importance of specific fashion-related skills. These are illustrated in the following table.

**TABLE 15: SUMMARY OF EXPLORATORY FACTOR ANALYSIS OF THE 6-ITEM IMPORTANCE OF SPECIFIC FASHION SKILLS RELATED TRAINING QUESTIONNAIRE (N=105)**

Item	Factor Loading	
	Importance of training	Accurate sketching
Pattern making	0.79	
Technical drawing	0.78	
Fashion drawing	0.77	
Sewing	0.73	
The finished product (garment) is exactly the same as the sketch?		0.89
To have the ability to sketch a design/idea?		0.79
<b>Total variance explained by extracted sub-factors (%)</b>	44.73	
<b>Range of communalities</b>	0.52-0.81	
<b>KMO</b>	0.59	
<b>Cronbach alpha coefficient</b>	0.73	0.72
<b>Mean <math>\pm</math>Standard deviation (SD)</b>	2.85 $\pm$ 0.32	2.85 $\pm$ 0.36

\*Factor loadings indicated in shaded grey areas have been grouped together

\*\*Very important = 3; Important = 2; Not important = 1

Regarding the respondents' views on the importance of possessing specific fashion-related skills, two factors were extracted. These factors include '*importance of training*' and '*accurate sketching*'. Items were again grouped under the factor which proved to be the most logical. Both factors, '*importance of training*' ( $\alpha = 0.73$ ) and '*accurate sketching*' ( $\alpha = 0.72$ ) displayed a satisfactory reliability coefficient. The above table depicts that respondents viewed the importance of acquiring training in fashion-related skills (Technical drawing, Fashion drawing, sewing and pattern making) as very important (mean = 2.85;  $\pm$ SD = 0.32) within a fashion business. Similarly, respondents also rated the importance of '*accurate sketching*' (mean = 2.85;  $\pm$ SD = 0.36) as very important within a fashion business.

This is a noteworthy result, as respondents have indicated that they do not prefer to use manually drawn sketches as their preferred method of visual communication (refer to section 4.3.1.3). The results in this

section, however, clearly indicate that there is a general consensus amongst respondents that, not only to possess training in fashion-related skills, but also to practically apply said training through accurate sketching, is vital to the success of a fashion entrepreneurship. It is naturally assumed that clients anticipate the outcome of the completed garment to be in accordance with the agreed design, which in turn leads to client satisfaction. Literature states that an inter-relationship exists amongst the design (accurate sketching) and the manufacturing of a product (Syrjäläinen & Seitamaa-Hakkarainen 2014:31). Therefore, it is vital to the success of the entrepreneurship that this inter-relationship is executed in a satisfactory manner, through the practical application of the acquired training.

#### **4.3.2 ANOVA, T-Test, correlations and cross-tabulations**

In the following section, the inferential statistics are discussed through the means of reporting on the ANOVAs, T-tests, correlations, as well as cross-tabulations. These discussions are presented as per objectives 1.4.3.2.4 – 1.4.3.2.8, and are illustrated in Annexure Q. The results are reported sequentially, in the order of relevance, namely ANOVAs, T-test, correlations and cross-tabulations. Only the results with medium and large effect sizes will be reported. For ANOVA and T-tests it will be  $d = \geq 0.3$ , for Correlations  $r = \geq 0.3$ , and for Cross-tabulations  $w = \geq 0.5$  with significance of  $p \leq 0.05$ . However, practical significance, considering effect sizes, are reported. In the event where low effect sizes occurred, the results were not reported (refer to section 3.6).

##### **4.3.2.1 Commercially available fashion images in relation to operation of the business, fashion-related products and commercial patterns as visual communication method**

The differences between the current '*use of commercially available fashion images*' and the operation of the business, manufacturing of fashion-related products as well as the use of commercial patterns as visual communication method, are presented in the following section. From the results, the differences amongst the operation period of respondents' business and the use of commercially available fashion images exist. It is evident from ANOVA that those respondents who have operated their business for five years and longer (mean = 2.71;  $\pm$ SD 0.47) are inclined to make use of commercially available fashion images often. Those respondents who have been operating their business for only four years (mean = 1.88;  $\pm$ SD = 1.00;  $d = 0.83$ ), indicated that they only sometimes use this method (refer to Table Q.1 in Annexure Q). These results might suggest that more established fashion entrepreneurs tend to prefer the convenience of making use of commercially available fashion images, as they might not have had the prior opportunity to undergo training in fashion drawing skills or, as Rogerson (2008:73) suggests, they might be reluctant to do so. This possible lack of training could potentially lead to an absence of confidence within respondents, which in turn could potentially lead these individuals to perceive that this lack of training could have an impact on their clients' perception of their fashion entrepreneurship.

The results further indicated an existing correlation regarding the fact that the more respondents are inclined to use these commercially available fashion images as a method of visual communication, the more these individuals are likely to include the use of commercial patterns as a said communication method ( $r = 0.33$ ) (refer to Table Q.2 in Annexure Q). This further points to a lack of training and an increased reliance on commercially available visual communication methods.

A positive correlation with a medium effect ( $r = 0.49$ ) exists amongst the use of commercially available fashion images and the manufacturing of fashion items (refer to Table Q.3 in Annexure Q). From this correlation, it is concluded that the more fashion-related the items are which are manufactured by fashion entrepreneurs, such as casual wear, formal wear, evening wear, wedding attire and traditional attire, the more these individuals are inclined to make use of commercially available fashion images as visual communication method.

These results may indicate that the more established fashion entrepreneurs are, the more inclined they are to use commercially available visual communication methods (such as commercially available fashion images and commercial patterns), due to the fact that it proves to be a more convenient alternative to that of manually drawing a design (Liu & Liu 2017:410). This could further be attributed to the fact that these individuals do not possess the ability to incorporate fashion drawing skills, because they did not receive prior training relating to this specific skill.

#### **4.3.2.2 Business ownership in relation to school wear, importance of fashion-related training and the ability to sketch a design**

The differences that exist amongst '*business ownership*' and school wear, the importance of fashion-related training, as well as the ability to sketch a design, is presented in the subsequent section. According to the T-tests results, those respondents who are sole owners of a business, are less likely to manufacture school wear (once every six months) (mean = 2.11;  $\pm$ SD = 1.57;  $d = 0.59$ ), than those in a partnership (once a month) (mean = 3.19;  $\pm$ SD = 1.83;  $d = 0.59$ ). This result could be a consequence of school wear not generally being manufactured in small quantities, and could therefore prove to be taxing to the sole manufacturer. Although the majority of respondents (50.5%) indicated that they do not manufacture school wear, it is evident from the results that the manufacturing of this item is more inclined to occur within businesses, which have been established by the current owner (mean = 2.52;  $\pm$ SD = 1.75;  $d = 0.64$ ) (who indicated manufacturing of this items once a month), than within those businesses which were not established by the current owner (those who indicated that they never manufacture this item) (mean = 1.40;  $\pm$ SD = 0.52;  $d = 0.64$ ) (refer to Table Q.4 in Annexure Q).

These results could point to the existence of a school uniform monopoly in SA. This monopoly forces school wear to be bought at exclusive suppliers, thereby prohibiting individuals to have their school

wear privately manufactured by fashion entrepreneurs (News24 2016). This in turn leads to a very low consumer demand, with regard to the manufacturing of school wear. As entrepreneurs generally start a business based on the identified need of consumers, in instances where an entrepreneurship has not been established by the current owner, it could indicate that a different consumer need was identified by the individual who originally started the business. This then results in a different type of fashion item being produced. For example, the original owner of the fashion entrepreneurship may have started the business by manufacturing items other than school wear, but due to the fact that fashion is constantly changing, as are the needs of consumers (Niinimäki 2010:6), the present owner now manufactures school wear, based on the current demand of consumers.

Additionally, T-test results indicated that irrespective of the type of ownership of a fashion business, whether sole owner (mean = 2.77;  $\pm$ SD = 0.35;  $d$  = 0.48) or within a business partnership (mean = 2.94;  $\pm$ SD = 0.15;  $d$  = 0.48), respondents are in agreement that having training in fashion-related skills (technical drawing, fashion drawing, sewing and pattern making) is very important within a fashion business (refer to Table Q.4 in Annexure Q). As the survival of a business is directly linked to the nature of the entrepreneur's training (Littunen 2000:298), each profession requires specific and unique skills (obtained through training) for the business to produce professional products (Burke 2010:13). This is especially prevalent within the context of a fashion business, as fashion entrepreneurs generally need a large set of skills (Kurz 2010:22).

Similarly, both forms of ownership, sole owners (mean = 2.81;  $\pm$ SD = 0.41;  $d$  = 0.38) and partnerships (mean = 2.97;  $\pm$ SD = 0.13;  $d$  = 0.38) are furthermore in agreement and consider the ability of accurately drawing a design, and ensuring that it correspond with the finished product, to be a very important aspect within a fashion business (refer to Table Q.4 in Annexure Q). This was found to be a generally shared opinion among fashion entrepreneurs, regardless of the type of ownership of the fashion entrepreneurship. This result again points to the inter-relationship which exists between the designing and the manufacturing of the product (Syrjäläinen & Seitamaa-Hakkarainen 2014:31).

#### **4.3.2.3 People as motivational factor in relation to previous employment experience, hand sketches and commercial patterns**

The correlations that exists amongst '*people*' as motivational factor and previous employment experience, the use of hand sketches, as well as the use of commercial patterns as visual communication method, is discussed in the following section. A positive correlation with a strong effect ( $r$  = 0.53), exists between previous '*employment experience*' and '*people*' as motivational factors for starting a business (refer to Table Q.5 in Annexure Q). From this result, it was observed that fashion entrepreneurs, with more previous work experience, tend to be more influenced by other people, such as parents, spouse, friends, role models and/or religious leaders, when considering to start their own

fashion business. This result may be ascribed to the fact that these individuals have gained sufficient employment experience, or have reached the limit of growth within the specific business, and are encouraged and supported by other people to pursue their own entrepreneurial business, in order to subsequently achieve entrepreneurial success. This correlation is a unique result, as it is not addressed in the current literature and can form part of suggested recommendations to investigate in future research endeavours.

Furthermore, a positive correlation, with a small effect ( $r = 0.28$ ), exists between the use of hand sketches and the motivational factor of '*people*' (refer to Table Q.6 in Annexure Q). This correlation indicates that the more the fashion entrepreneurs were motivated to start a fashion business by other people, the more they were inclined to make use of hand drawn sketches, for visual communication of a design or idea to a client. In similar regard, those respondents who were motivated by previous employment experience, where a positive correlation with a medium effect ( $r = 0.41$ ) was noted, were also more inclined towards using hand sketches as visual communication method. This could point to the fact that these specific individuals might have received some form of training from other individuals, or have gained experience through on-the-job training during their previous work experience.

However, the results indicated that a correlation exists where respondents who were motivated by people in order to start a business, prefer to make use of commercial patterns as a visual communication method, rather than making use of fashion sketches ( $r = 0.29$ ) (refer to Table Q.2 in Annexure Q). For this reason, it can be deduced that these individuals prefer to use commercial patterns as a visual communication method, but opt for hand drawn sketches in the case where commercial patterns are not readily available.

#### **4.3.2.4 Education level in relation to commercial patterns, importance of fashion-related skills, hand sketches and client satisfaction**

The existing correlations amongst '*education*' of respondents and the use of commercial patterns as a visual communication method, as well as the importance of possessing fashion-related skills, the cross-tabulations regarding '*education*' and hand drawn sketches, as well as client satisfaction are presented in the subsequent section. A correlation with a small effect exists between the level of respondents' education and the use of commercial patterns as a method of visual communication. It was noted that those respondents who possess a higher level of education are more prone to use commercial patterns ( $r = 0.22$ ), in order to share ideas or designs with their clients (refer to Table Q.2 in Annexure Q). Some designers prefer to start the process of creating a garment with a pattern instead of a sketch, as a commercial pattern is seen as an essential element in the creative aspect of fashion design (Rissanen 2010:2, 4). The correlation that exists between the factors of '*education*' and the use of commercial

patterns can be ascribed to the fact that knowledge of the use of patterns is generally a skill which is acquired through education within the field of fashion (Kaurić, Čubrić & Matković 2014:71).

The importance of possessing fashion-related skills within a fashion business, correlated with the education level of respondents ( $r = 0.22$ ) (refer to Table Q.7 in Annexure Q). From the results it is clear that the higher the respondent's education attainment, the higher the respondent viewed the importance of possessing fashion-related skills within a fashion business. This is emphasised in literature, where it is stated that individuals with higher education attainment levels are significantly more likely to see the worth of and the participation in training, as an increase of knowledge through education attainment aids in creating improved individuals, with increased abilities (Mahmoodieh, Rahimian, Asgarian, Valiollahi, Rafiee, Hadadi & Ghaedi 2014:93, 94, 96).

From the results of the cross-tabulation, a relationship was noted amongst the respondents' level of education and manually drawing a design that it will assist them to simplify the process of communicating their design to their clients ( $w = 0.54$ ). Of all respondents ( $n = 103$ ), only four (3.9%) indicated that they do not believe that a manually drawn sketch would ease the process of explaining and presenting a design to a client. This then indicates that 96.1% of the respondents are of the opinion that it will offer a form of assistance to them in this regard. Furthermore, it was noted that the majority of respondents (93.3%) indicated that by manually drawing a design, they believed it would assist in achieving a higher client satisfaction level, with regard to the completed fashion item ( $w = 0.78$ ). This relationship is especially notable amongst respondents who have obtained higher levels of education (Grade 10 and above).

#### **4.3.2.5 Importance of training in relation to commercial patterns, ability to sketch and the use of hand sketches**

The relationship between the '*importance of training*' and commercial patterns, the ability to accurately sketch a design, as well as the use of hand sketches are discussed in the following section. The results indicated a correlation amongst the importance of possessing fashion-related skills within a fashion business, and the use of commercial patterns and hand sketches respectively, as a visual communication method. It was found that the higher the importance of fashion-related skills within a fashion business were viewed, the less respondents were inclined to use commercial patterns ( $r = -0.23$ ) as a manner of visually communicating a design or idea to a client, and the higher the importance of utilising hand sketches ( $r = 0.33$ ) (refer to Table Q.7 in Annexure Q).

A further correlation was noted in the instance where the more the respondent was inclined towards supporting the importance of having the ability to accurately sketch a design (which, subsequently, corresponds with the final item), the more the respondent believed in the importance of obtaining

fashion-related skills through training ( $r = 0.28$ ) (refer to Table Q.8 in Annexure Q). More specifically, this result provided evidence that irrespective of whether the respondents have the ability to create fashion drawings, they consider the attainment of fashion drawing skills through training, important.

Although some authors suggest that some individuals lack the appreciation for skills training, and do not recognise the importance thereof (Rogerson 2008:73; Abor & Quartey 2010:224), these results indicated that respondents in this study recognise the value and importance of the skills obtained through training, as well as the practical application of the specific skill. Additionally, the respondents illustrated that they recognise the importance of being equipped with skills relating to their specific field of entrepreneurship (fashion), and that by possessing and using the skills in a correct manner, it might assist them in doing their job with fewer difficulties (Ladzani & van Vuuren 2002:154). In these specific fashion entrepreneurship, possessing and correctly using the skill of fashion drawing as visual communication method, fulfils the fundamental task of communicating designs to clients (Burke 2006:12).

#### **4.3.2.6 Fashion-related items in relation to commercial patterns and school wear**

The relationships that exists amongst '*fashion-related items*' and commercial patterns as a visual communication method, as well as between '*fashion-related items*' and school wear, are presented in the following section. With regard to the correlation that exists between manufactured '*fashion-related items*', and the use of commercial patterns as a visual communication method, it was reported that those respondents who manufacture fashion-related items were more inclined to utilise commercial patterns as visual communication method ( $r = 0.37$ ) (refer to Table Q.2 in Annexure Q). This result may indicate that respondents again prefer to use commercial patterns, as these are readily available, and present a more convenient manner in which to visually communicate a design or idea.

The manufacturing of school wear by fashion entrepreneurs correlated with '*fashion-related items*' ( $r = 0.28$ ) (refer to Table Q.9 in Annexure Q). The more fashion-related the products are, which are manufactured by respondents, the more these individuals are inclined to manufacture school wear as well. This can be ascribed to the fact that the respondents already possess the necessary knowledge and abilities to manufacture fashion-related items, and as school wear can be viewed as forming part of a similar category, these individuals already possess the capabilities to manufacture these garments.

## **4.7 SUMMARY**

This chapter presented the results of this study in relation to its specific objectives. These results were interpreted in terms of available literature on the respective areas. These discussions included demographic aspects of FEWNFFRT within the ELM, history of their fashion business, their current use of visual communication methods, the specific challenges that were experienced with fashion

sketches, as well as the desire of the respondents for fashion drawing skills training. In the subsequent chapter, an overall conclusion to this study is presented. This is followed by a description of the limitations that were experienced during the research process, as well as recommendations for future research.



## **CHAPTER 5**

### **CONCLUSION AND RECOMMENDATIONS**

#### **5.1 INTRODUCTION**

The aim of this research study was to explore and describe the fashion drawing skills training needs amongst fashion entrepreneurs with no formal fashion-related training (FEWNFFRT), within the Emfuleni Local Municipality (ELM). Therefore, a needs assessment was conducted in order to obtain information regarding the training needs of these individuals, in this specific region. An introduction to the research problem was presented in Chapter 1. Subsequently, Chapter 2 provided an in-depth review of the available literature regarding this field of study. In the third chapter the research methodology was presented, followed by Chapter 4, which included presentations and discussions on the findings garnered, and results achieved from this study. In this chapter, the concluding remarks will be presented. Additionally, it includes a discussion on the contribution of this study, the limitations encountered, and finally provides recommendations for future research endeavours.

#### **5.2 CONCLUSIVE SUMMARY**

As visual communication forms the basis for designers to communicate a design or idea to a client, the incorporation of the use of fashion drawing skills plays an important role within a fashion entrepreneurship. Not all individuals who operate a fashion entrepreneurship have acquired these specific skills. It is, however, necessary that all fashion entrepreneurial designers have adequate fashion drawing skills, in order for them to be successful with their entrepreneurship, as a lack of these skills might have a direct impact on their client's satisfaction levels. Therefore, it was important to explore FEWNFFRT's need for fashion drawing skills training. In the following section, summaries pertaining to the specific objectives of the study are presented. These objectives include the specific literature-related, empirical-related, as well as outcome-related objectives.

##### **5.2.1 Literature-related objectives**

Conducting an in-depth literature review was necessary, in order to fulfil the literature-related objectives (section 1.4.3.1). This review of currently available literature provided the researcher with a clear understanding, in terms of the specific field of research (fashion entrepreneurs), and was presented in Chapter 2. The concepts related to this field included those of unemployment in South Africa (SA), entrepreneurship and entrepreneurs (specifically including specifically fashion entrepreneurs), entrepreneurship' specific challenges, the importance of skills training within entrepreneurship, as well as the concept of visual communication within fashion design. Throughout the completion of this literature review, the researcher gained insight which relate to South African entrepreneurs and the challenges that they faced. This allowed the researcher to formulate the empirical-related objectives of this study better.

### **5.2.2 Empirical-related objectives**

In order to achieve the aim of this research study, empirical-related objectives were identified (refer to section 1.4.3.2). These objectives were investigated by means of using an interviewer-administered questionnaire, as data collection tool. The following section provides a summary of the main results, in order to fulfil each identified objective.

#### **5.2.2.1 Demographic characteristics of respondents (Objective 1.4.3.2.1)**

The results from this study revealed that the majority of FEWNFFRT in the ELM are female (84.5%), and that half of these individuals are currently married (52.9%). Respondents tend to be of a more mature age, aged between 40 and 59-years (54.8%), with 24% aged between 30 and 39-years, only 8.7% were younger than 29-years. With regard to the education level of respondents, it was found that almost half of the respondents (44.3%) obtained Grade 12. Nearly 74% of the respondents have been operating their fashion business for longer than five years. It can, therefore, be inferred that potential training programmes should be aimed at female fashion entrepreneurs, between the ages of 40 and 60, who have attained an education level equivalent to Grade 12, and who have been operating their fashion business for longer than five years.

#### **5.2.2.2 History of respondents' fashion business (Objective 1.4.3.2.2)**

Respondents were mostly motivated by people, specifically parents and/or other family members, to start their own business. The aspect which least served as motivation, was that of education attainment (9.5%). Furthermore, 89.4% of respondents indicated that they had established their businesses themselves (they rarely inherit or purchase existing businesses) and 79.6% of the respondents reported that they operate their business from their home premises. These individuals are sole proprietors (72.4%), do not have any employees (60.6%) and most often produce ladies-wear (65.7%).

#### **5.2.2.3 Current use of fashion sketches by fashion entrepreneurs (Objective 1.4.3.2.3)**

The respondents' current use of visual communication methods, the challenges experienced by respondents when communicating designs or ideas to clients, as well as their need for skills training, regarding fashion drawing skills, was explored, summarised and reported on in the following section.

##### **5.2.2.3.1 Respondents' current use of fashion sketches as visual communication method**

The majority of respondents currently make use of commercially available fashion images, as a visual communication method between themselves and their clients. Respondents identified that they make use of cell phones, tablets, photographs, internet applications (such as Pinterest and Instagram) and commercial patterns. This was especially noted amongst respondents who have had their business for a period longer than five years. Respondents indicated that, in general, they seldom make use of hand-drawn fashion sketches. This was a noteworthy result, as these individuals rely on the convenience of

readily-available methods of visual communication. Despite the aforementioned, the majority indicated that they believed it to be of high importance that fashion entrepreneurs possess fashion drawing skills. In spite of the majority of respondents who do not currently make use of hand-drawn sketches, it was noted that respondents, who were motivated by people and previous employment experience to start their business, were more inclined to make use of hand drawn sketches, than those individuals who were motivated by other aspects, such as education attainment.

#### **5.2.2.3.2 Challenges faced by respondents relating to fashion drawing as visual communication method**

The results indicated that the majority of respondents find it challenging to illustrate aspects of a garment's design. The most challenging of the various aspects was that of the portrayal of portraying of different textiles. Respondents indicated that they find it especially challenging to illustrate the manner in which different types of textiles influence the shape and outline of a garment, as well as to illustrate the actual texture of a fabric. Additionally, the aspect of the illustration of the shape or outline of a garment, before the consideration of the possible fabric to be used, also proved to be a notable challenge. Therefore, skills training programmes for FEWNFFRT should place particular focus on the aspect of the accurate illustration of the characteristics of textiles and the manner in which different textiles influence the look and shape of a garment.

#### **5.2.2.3.3 Respondents' needs for training of fashion drawing skills as visual communication method**

With reference to the importance of having training in fashion drawing skills, within a fashion entrepreneurship, the majority of respondents indicated that training related to fashion drawing, as well as technical drawing, is very important. This need for training was predominantly reported amongst respondents with a higher attainment level of school education. Respondents believe that possessing the ability to manually draw a sketch of a design or idea, will aid in the simplification of the communication process between themselves and their clients (96.2% of respondents), as well as the enhancement of the level of client satisfaction within their businesses (93.3% of respondents). The opinion regarding the possible increase in client satisfaction is particularly evident amongst respondents who have obtained high levels of education. Furthermore, the majority of respondents (96.2%) indicated an interest in receiving training with regard to fashion drawing skills. A preference was noted that recipients reported a preference to possibly acquire training in fashion drawing (67.6%), as opposed to the acquisition of training related to technical drawing (49.5%).

Therefore, an overall positive inclination is noted amongst respondents of this study, towards acquiring fashion drawing skills. Furthermore, the results depict that these respondents acknowledge the

importance, and realises the potential benefit that fashion drawing skills may have within their fashion entrepreneurial businesses.

### **5.2.3 Outcome-related objectives (Objective 1.4.3.3.1)**

In order to answer the outcome-related objectives for this study, it is recommended that future training initiatives (by either government or educational institutions), offer formal training to FEWNFFRT with regard to specifically fashion drawing skills. The possession of these skills could positively impact the satisfaction levels of the clients of FEWNFFRT's, which in turn may have a positive effect on the success of their businesses. This training should be focussed on female FEWNFFRT, aged above 40-years, with an education attainment level of Gr. 12, who have operated their fashion business for a period longer than 5 years, and who work unaided and/or are sole proprietors who manufacture ladies-wear. Even though this specific group of respondents indicated a need for fashion drawing skills training, and as this study's results cannot be generalised, it is believed that all FEWNFFRT could benefit from receiving training in this specific skill.

The receipt of training in these skills will increase the overall skill set of these individuals. The use of their newly acquired skill, as a method of visual communication between themselves and the client, could potentially have a direct positive impact on the success of their fashion entrepreneurship. This training should specifically focus on elements, such as: accurate illustration, which includes: the surface texture and feel of specific fabrics, and how the texture of these fabrics influences the look and shape of a garment; the colour and details of a garment; as well as the correspondence of the front and back of a design. Furthermore, it is recommended that the initiatives, who offer this training, should incorporate the use of visual templates during the training process, as an alternative to written instructions (see Annexure C: Showcards). These templates will assist the individuals to gain a better understanding of the practical application of fashion drawing, as a method for visual communication.

## **5.3 CONTRIBUTION OF THE STUDY**

The contribution of this study (in line with the outcome-related objectives that are stipulated in Chapter 1), stems from the insights gained with regard to the need for skills training amongst FEWNFFRT in the ELM. These insights contribute to the existing body of knowledge regarding the need for occupation-specific skills for entrepreneurs in the ELM. Through this, informed suggestions are provided, which pertain to possible future research endeavours, (discussed in section 5.5).

## **5.4 LIMITATIONS OF THE STUDY**

The first limitation, regarding this study, is in terms of the research location. The largest of the fabric and haberdashery stores contacted by the researcher, declined the request for data to be collected on their premises. As this is the largest store in the study location, it proved to be a limitation as it resulted

in a reduction of possible data that could have been collected in this location, which minimised the potential amount of qualifying respondents. During the period of data collection, it was noted that the same individuals tend to visit the five stores on a regular basis. Thereby, once again, minimising the possible size of the research population. In order to address this limitation, snowball sampling was incorporated (as discussed in Chapter 3).

As a second limitation was the fact that respondents' actual use of sketching was not tested (refer to Section D of the data collection instrument), as it was self-reported and unverified. This, posed an additional limitation to this study.

Last, due to previous research studies pertaining to the need for fashion drawing skills training amongst fashion entrepreneurs in SA, and research in the ELM which is extremely limited, the results from this specific study could not be compared to those of similar studies. This limitation, as well as the type of sample selection of this study (purposive and not random), prohibited the generalisation of results.

## **5.5 RECOMMENDATIONS FOR FUTURE RESEARCH**

This research study can serve as a foundation for future research endeavours that aim at investigating aspects pertaining to fashion entrepreneurs within the ELM. These aspects include:

- The current support offered by the local government, in terms of educating and training fashion entrepreneurs in fashion specific skills, as well as the effect which this has on the success of the fashion entrepreneurship;
- The motivation behind the category of fashion, which is produced by fashion entrepreneurs (e.g. school wear, traditional wear, menswear etc.), as well as the effect which this might have on the success of a fashion entrepreneurship;
- Considering the second limitation mentioned in section 5.4, further exploration into the current use of, and challenges faced by fashion entrepreneurs, with regard to fashion drawing skills, is suggested by means of testing and evaluation;
- Research based on the effect that intervention training programmes (with specific reference to fashion drawing skills training) might have on fashion entrepreneurs, as well as the success of their fashion entrepreneurship; and
- Investigating the impact that the use of fashion drawing skills might have on the success of a fashion entrepreneurship.

## **5.6 CONCLUDING REMARKS**

Fashion entrepreneurship contribute greatly to SA's economy. It is, therefore, vital to equip fashion entrepreneurs, especially FEWNFFRT, with the necessary knowledge and skills, in order to ensure the

success of their entrepreneurship. The area of fashion entrepreneurship demands occupation specific skills. Without these skills, the client satisfaction levels of these entrepreneurship decrease. This, in turn, has an effect on the success of the entrepreneurship. This research study concludes that there is indeed a need, among FEWNFFRT in the ELM, to acquire fashion drawing skills through training. Through the provision of the necessary skills, these entrepreneurs will be equipped and empowered, as it increases their vocational skills, and might have a direct positive impact on the success of their entrepreneurship. On a larger scale, the implementation of the proposed recommendations could decrease the high failure rate of entrepreneurship in SA.

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**ANNEXURE A:**  
**PROOF OF NEXUS DATABASE SEARCH**



## Vaal University of Technology

### NEXUS SEARCH

To whom it may concern

This letter serves to inform that a thorough literature search has been performed on behalf of Ms Lenika Strydom 209118180, on the topic:

*"Fashion drawing skills training for unqualified fashion entrepreneurs in the Sedibeng region: a needs assessments."*

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The search has been carried out **14 May 2015** by **Nomgcobo Ntsham**, (Employed in the Gold Fields Library)

According to my knowledge, there is currently no indication of this research being carried out before.

Regards

Nomgcobo Ntsham

Telephone: 016 - 950 9658

E-mail: [nomgcobon@vut.ac.za](mailto:nomgcobon@vut.ac.za)

**ANNEXURE B:**  
**RESEARCH INSTRUMENT (ENGLISH QUESTIONNAIRE)**



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## SECTION A: DEMOGRAPHICS

A.1.	Gender			A.4.	What is your highest level of education that you passed?		
A.1.1.	Female		1	A.4.1.	Grade 1-5 / Sub A-Standard 3		1
A.1.2.	Male		2	A.4.2.	Grade 6 / Standard 4		2
A.2.	What is your age?			A.4.3.	Grade 7 / Standard 5		3
A.2.1.	18-29 years		1	A.4.4.	Grade 8 / Standard 6		4
A.2.2.	30-39		2	A.4.5.	Grade 9 / Standard 7		5
A.2.3.	40-49		3	A.4.6.	Grade 10 / Standard 8		6
A.2.4.	50-59		4	A.4.7.	Grade 11 / Standard 9		7
A.2.5.	60 years and older		5	A.4.8.	Grade 12 / Standard 10		8
A.3.	What is your marital status?			A.4.9.	Other (please specify):		9
A.3.1.	Never married		1	A.5.	How long have you been in business for?		
A.3.2.	Married		2	A.5.1.	2 years		1
A.3.3.	Cohabitation / living together		3	A.5.2.	3 years		2
A.3.4.	Divorced / separated		4	A.5.3.	4 years		3
A.3.5.	Widowed		5	A.5.4.	5 years and more		4

## SECTION B: HISTORY OF THE FASHION BUSINESS

B.1.	How much did the following factors motivate you to start your own fashion business?	3	2	1
		Very much	A little	Not at all
B.1.1.	Parents who have/had their own business			
B.1.2.	Parents and/or other family members			
B.1.3.	Spouse			
B.1.4.	Friends			
B.1.5.	Role models			
B.1.6.	Religious leader			
B.1.7.	Subjects studied at school			
B.1.8.	Teachers at school			
B.1.9.	Could not find a job			
B.1.10.	Earned more money than working for someone else			
B.1.11.	Had the machines and equipment already			
B.1.12.	Previous work experience			
B.1.13.	Further studies after you finished school			
B.1.14.	Other (please specify):			

<b>B.2.</b>	<b>How did you get your business? (Choose 1 option)</b>		
B.2.1.	Established your own business		1
B.2.2.	Bought an existing business		2
B.2.3.	Bought into an existing business		3
B.2.4.	Inherited the business		4
B.2.5.	Other (please specify):		5

<b>B.3.</b>	<b>How many employees do you have?</b>	
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<b>B.4.</b>	<b>Which type of ownership is your business?</b>		
B.4.1.	You are the only owner		1
B.4.2.	You have a partner		2

<b>B.5.</b>	<b>Where do you operate your business from?</b>		
B.5.1.	Home		1
B.5.2.	Building / room next to your home		2
B.5.3.	Building / room away from your home		3

<b>B.6.</b>	<b>How often do you make the following fashion products?</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
		<b>Daily</b>	<b>Once a week</b>	<b>Once a month</b>	<b>Once every 6 months</b>	<b>Never</b>
B.6.1.	Ladies wear					
B.6.2.	Men's wear					
B.6.3.	Children's wear					
B.6.4.	Casual wear					
B.6.5.	Formal wear					
B.6.6.	Evening wear					
B.6.7.	Wedding attire					
B.6.8.	Traditional wear					
B.6.9.	School wear					
B.6.10.	Interior products (curtains, bedding, upholstery etc.)					

#### SECTION C: USE OF FASHION SKETCHES AS A VISUAL COMMUNICATION METHOD

<b>C.1.</b>	<b>How often do you use the following items to show a design of a garment to a client?</b>	<b>3</b>	<b>2</b>	<b>1</b>
		<b>Often</b>	<b>Sometimes</b>	<b>Never</b>
C.1.1.	Fashion sketches			
C.1.2.	Photographs			

C.1.3.	Photos from magazines			
C.1.4.	Patterns e.g. Vogue, Butterick, McCall's			
C.1.5.	Cell phone/tablet			
C.1.6.	Internet e.g. Pinterest, Instagram			
C.1.7.	Other (please specify):			

C.2.	How often do you use the following types of fashion sketches?	3	2	1
		Often	Sometimes	Never
C.2.1	Technical Drawing (Showcard A)			
C.2.2	Fashion Drawing (Showcard B)			

C.3.	Which method do you think will help your client to better understand your idea of a design?		
C.3.1.	Technical Drawing (Showcard A)		1
C.3.2.	Fashion Drawing (Showcard B)		2

#### SECTION D: PROBLEMS WITH SPECIFIC SKILLS – FASHION DRAWING SKILLS

D.2.	When drawing a design, how much do you struggle with showing:	3	2	1
		Very much	A little	Not at all
D.2.1.	The outline or shape of the garment			
D.2.2.	The seams (style lines)			
D.2.3.	How the hem of the garment will hang			
D.2.4.	How different fabrics make a garment hang/look differently			
D.2.5.	The opening of a garment (e.g. zip or buttons)			
D.2.6.	The colour of the garment			
D.2.7.	The way a fabric looks and feels (e.g. smooth, shiny, rough etc.)			
D.2.8.	The details on the garment (e.g. pockets, pleats, beading etc.)			
D.2.9.	How the collar and sleeves stand away from the body and does not lay flat			
D.2.10.	That the back and front of the garment is the same			
D.2.11.	That all the parts of the garment looks even and straight			

#### SECTION E: TRAINING

E.1.	How important do you think it is:			3	2	1
				Very important	Important	Not important
E.1.1.	To have training in:	E.1.1.1.	Technical drawing (Showcard A)?			
		E.1.1.2.	Fashion drawing (Showcard B)?			

		E.1.1.3.	Sewing?			
		E.1.1.4.	Pattern making?			
E.1.2.	To have the ability to sketch a design/idea?					
E.1.3.	That the finished product (garment) is exactly the same as the sketch?					

<b>E.2.</b>	<b>Do you think that drawing a sketch will make it easier for you to show and explain a design to a client?</b>	<b>2</b>	<b>1</b>
		<b>Yes</b>	<b>No</b>

<b>E.3.</b>	<b>Do you think that drawing a sketch will help to make your clients happier about the finished product?</b>	<b>2</b>	<b>1</b>
		<b>Yes</b>	<b>No</b>

<b>E.4.</b>	<b>Would you as a fashion entrepreneur, be interested in attending training in order to learn fashion drawing skills?</b>	<b>2</b>	<b>1</b>
		<b>Yes</b>	<b>No</b>

<b>E.5.</b>	<b>If yes, which way of drawing would you like to use and get training in (you may choose both)?</b>	<b>Use</b>	<b>Training</b>
E.5.1.	Technical drawing (Showcard A)		
E.5.2.	Fashion drawing (Showcard B)		

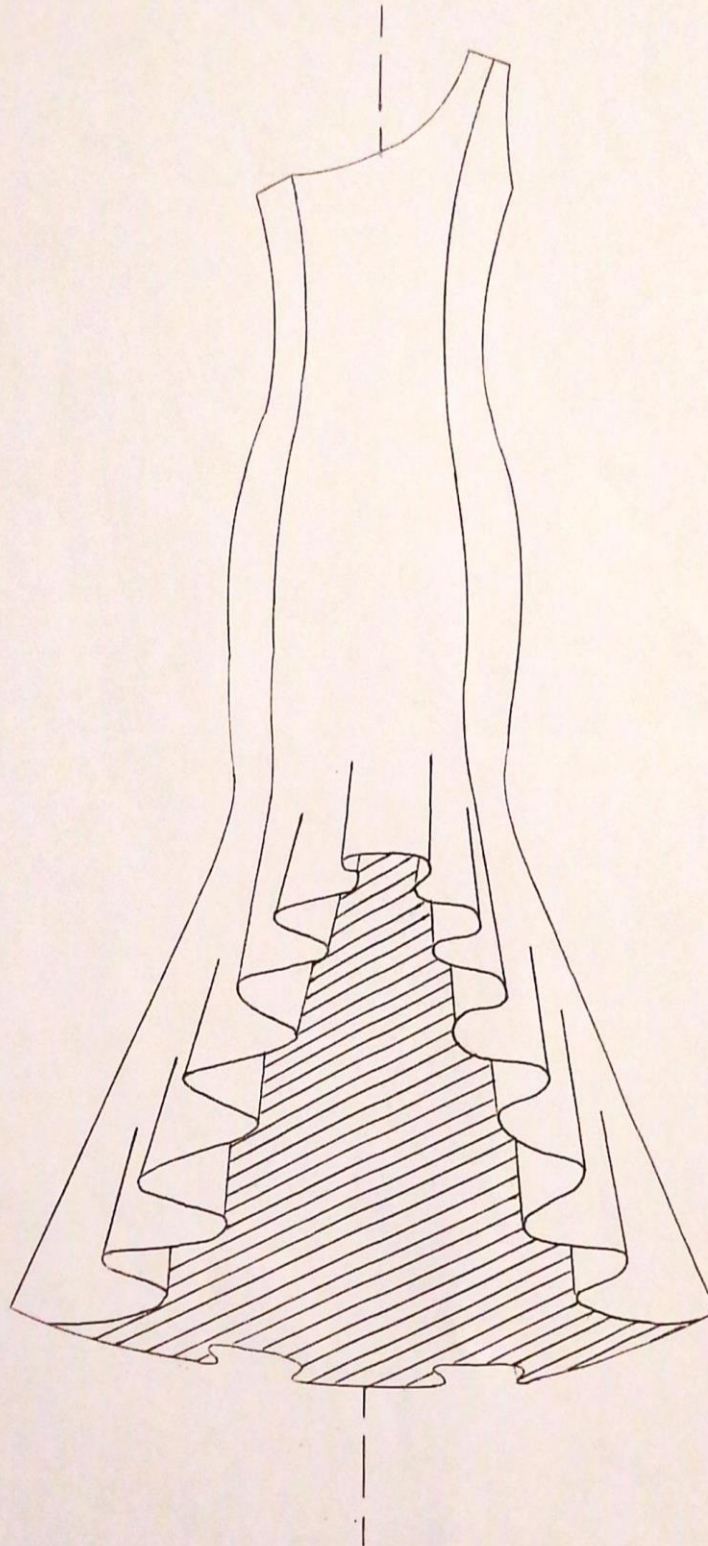
Thank you for your participation in this study. If possible, please refer the researcher (by providing names and contact details) of any other individual(s) whom you believe would be willing to participate in this study.

Name:	Contact details:

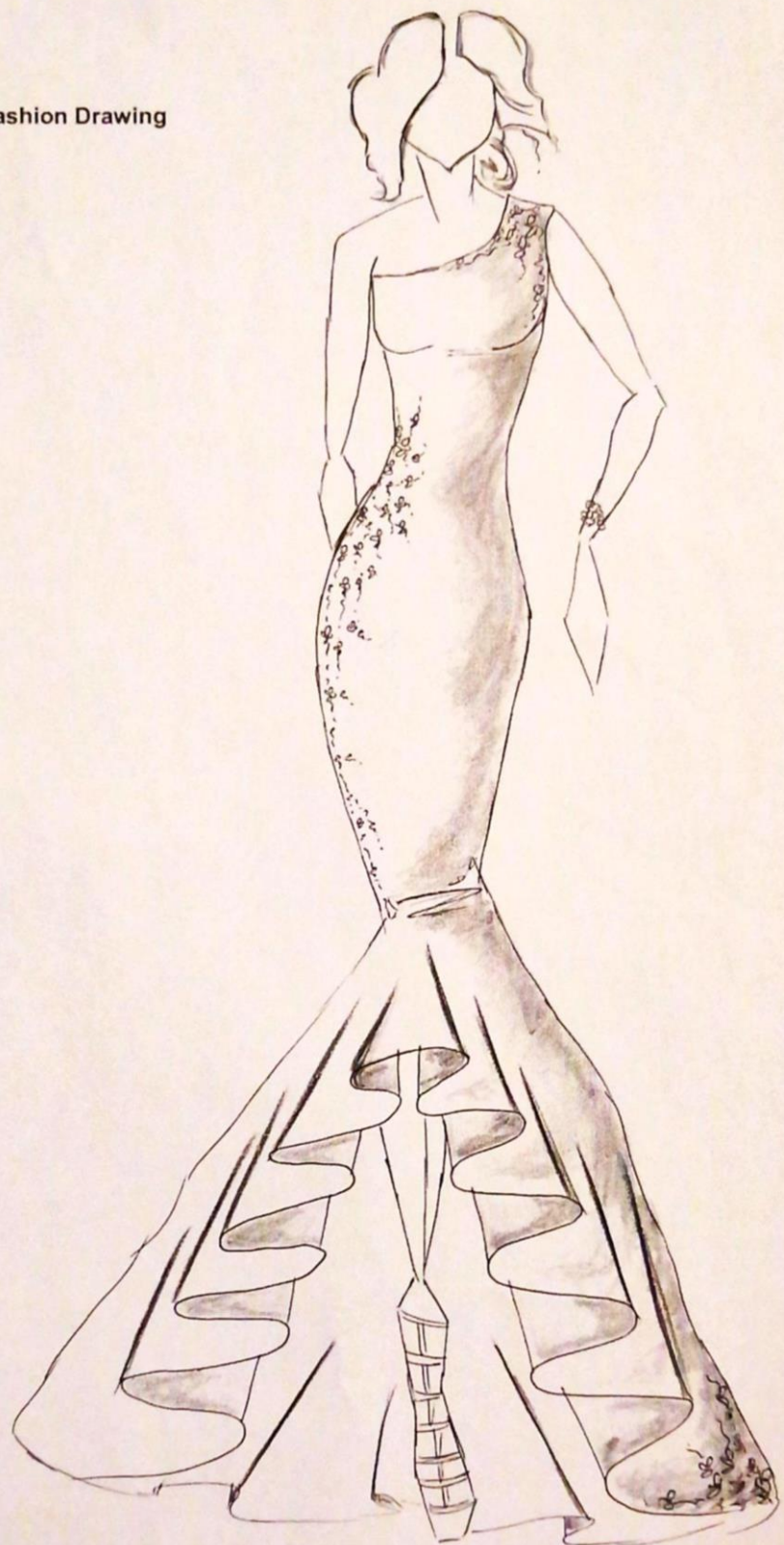
Would you like to get a copy of the results from this study?	Yes	No
If yes, please provide the researcher with your contact number or email address:		

**ANNEXURE C:**  
**SHOWCARDS**

**Showcard A - Technical Drawing**



Showcard B – Fashion Drawing



**ANNEXURE D:**  
**RESEARCH INSTRUMENT (SESOTHO QUESTIONNAIRE)**



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## KAROLO YA A: TSA BOTHO

A.1.	Bong			A.4.	O fetile sehlopha sefe se hodimo ka ho fetisisa?		
A.1.1.	Tshehadi		1	A.4.1.	Kereiti ya 1-5/A-Sehlopha sa 3		1
A.1.2.	Tona		2	A.4.2.	Kereiti ya 6 / Sehlopha sa 4		2
A.2.	O lemo di kae?			A.4.3.	Kereiti ya 7 / Kereiti ya 5		3
A.2.1.	Lemo tse18-29		1	A.4.4.	Kereiti ya 8 / Kereiti ya 6		4
A.2.2.	30-39		2	A.4.5.	Kereiti ya 9 / Kereiti ya 7		5
A.2.3.	40-49		3	A.4.6.	Kereiti ya 10 / Kereiti ya 8		6
A.2.4.	50-59		4	A.4.7.	Kereiti ya 11 / Sehlopha sa 9		7
A.2.5.	Lemo tse 60 le ho feta		5	A.4.8.	Kereiti ya 12 / Sehlopha sa 10		8
A.3.	Boemo ba hao ba lenyalo ke bofe?			A.4.9.	E nngwe (e bolele):		9
A.3.1.	Ha ke so nyalwe		1	A.5.	Ke nako e kae o le kgwebong?		
A.3.2.	Ke nyetswe		2	A.5.1.	Lemo tse 2		1
A.3.3.	Re dula mmoho		3	A.5.2.	Lemo tse 3		2
A.3.4.	Tihalo / karohano		4	A.5.3.	Lemo tse 4		3
A.3.5.	Mohlolohadi		5	A.5.4.	Lemo tse 5 le ho feta		4

## KAROLO YA B: NALANE YA KGWEBO YA FESHENE

B.1.	Dintlha tse latelang di bile le tshusumetso e kae hore o qale kgwebo ya hao ya feshene?	3	2	1
		haholo	hanyane	hohang
B.1.1.	Batswadi ba nang/ba kileng ba ba le kgwebo			
B.1.2.	Batswadi le ditho tse ding tsa lelapa			
B.1.3.	mohatsa			
B.1.4.	metswalle			
B.1.5.	Babehimohlala			
B.1.6.	Baetapele ba bodumedi			
B.1.7.	Dithuto tsa sekolo			
B.1.8.	Matitjhere a sekolo			
B.1.9.	Ho se fumane mosebetsi			
B.1.10.	Ho fumana tjelele e ngata ho feta ho sebeletsa motho e mong			
B.1.11.	Ke ne ke se ke ntse ke na le metjhini			
B.1.12.	Phihlelo ya mosebetsi oo ke neng ke o sebetse pele			
B.1.13.	Dithuto tse tswelang pele ha ke qeta sekolo			
B.1.14.	E nngwe (e bolele):			

B.2.	O fumane kgwebo ya hao jwang? (kgetha e le nngwe)		
B.2.1.	O ile wa qala kgwebo ya hao		1

B.2.2.	O ile wa reka kgwebo e ntseng e le teng		2
B.2.3.	O ile wa kena kgwebong e ntseng e le teng.		3
B.2.4.	O ile wa ja kgwebo lefa		4
B.2.5.	Tse ding (di bolele)		5

<b>B.3.</b>	<b>O na le basebetsi ba ba kae?</b>	
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<b>B.4.</b>	<b>Kgwebo ya hao ke ya mofuta ofe?</b>		
B.4.1.	Ke ya hao o le mong		1
B.4.2.	O na le molekane		2

<b>B.5.</b>	<b>O sebeletsa kae?</b>		
B.5.1.	Lapeng		1
B.5.2.	Moaho / phapusi pela lehae la hao		2
B.5.3.	Moaho / phapusi hole le lehae la hao		3

B.6.	O etsa dihlahiswa tse latelang tsa feshene haholo hakae?	5	4	3	2	1
		Letsatsi ka leng	Beke ka nngwe	Kgwedi ka nngwe	Hang ka kgwedi-tshelela	Hohang
B.6.1.	Diaparo tsa basadi					
B.6.2.	Diaparo tsa banna					
B.6.3.	Diaparo tsa bana					
B.6.4.	Diaparo tseo e seng tsa semmuso					
B.6.5.	Diparo tsa semmuso					
B.6.6.	Diaparo tsa bosiu					
B.6.7.	Diaparo tsa letjhato					
B.6.8.	Diaparo tsa setso					
B.6.9.	Diaparo tsa sekolo					
B.6.10.	Disebediswa tsa ho kgabisa kahare (dikgaretene, moalo, masela jj.)					

**KAROLO YA C: TSHEBEDISO YA DIKETJHE TSA FESHENE JWALOKA MOKGWA O BONWANG WA KGOKAHANO**

C.1.	Ke ka makgetlo a makae o sebedisang dintho tse latelang ho bontsha boqapi ba seaparo ho moreki?	3	2	1
		kamehla	sewelo	hohang
C.1.1.	Diketjhe tsa feshene			
C.1.2.	Dinepe			
C.1.3.	Dinepe ho tswa dimakasineng			
C.1.4.	Diphethene mohl. Vogue, Butterick, McCall's			

C.1.5.	Selfounu/thablete			
C.1.6.	Inthanete mohl. Pinterest, Instagram			
C.1.7.	Tse ding (ka kopo di kgetholle)			

C.2.	Ke ka makgetlo a makae o sebedisang mefuta e latelang ya diketjhe tsa feshene?	3	2	1
		kamehla	sewelo	hohang
C.2.1	Motako wa botekgeniki (Technical Drawing (Showcard A))			
C.2.2	Motako wa Feshene (Fashion Drawing (Showcard B))			

C.3.	Ke mokgwa ofe oo o nahanang hore o ka thusa moreki wa hao ho utlwisisa mohopolo wa boqapi ba hao?		
C.3.1.	Motako wa botekgeniki Technical Drawing (Showcard A)		1
C.3.2.	Motako wa Feshene (Fashion Drawing (Showcard B))		2

#### KAROLO YA D: BOTHATA KA BOKGONI BO IKGETHANG – BOKGONI BA MORALO WA FESHENE

D.2.	Ha o qapa moralo, o sokola hakae ka pontsho (showing):	3	2	1
		haholo	hanyane	hohang
D.2.1.	Moralo kapa sebopeho sa seaparo			
D.2.2.	Mameno (mela ya setaele)			
D.2.3.	Kamoo mopheto wa seaparo o tla lepella ka teng			
D.2.4.	Kamoo mefuta e fapaneng ya lesela e etsang hore seaparo se leketle /shebahale ka yona			
D.2.5.	Moo ho bulehileng (mohl. dizipi kapa dikonopo)			
D.2.6.	Mmala wa seaparo			
D.2.7.	Tsela eo moetso wa lesela o shebahalang le ho utlwahala ka yona (mohl. ho thella, ho benya, mahwashe, jj.)			
D.2.8.	Dintha tse tshesane seaparong (mohl. mekotlana, dipleat, difaha, jj)			
D.2.9.	Kamoo kholloro le matsoho di bohehang kateng ha di le hole le mmele mme di sa manama			
D.2.10.	Hore bokamora le bokapele ba seaparo bo a tshwana			
D.2.11.	Hore dikarolo tsohle tsa seaparo di bonahala di tshwana e bile di otlohlile			

#### SKAROLO YA E: THUPELO

E.1.	O nahana hore ho bohlokwa hakae:			3	2	1
				haholo	Ho bohlokwa	Ha ho bohlokwa
E.1.1.	Ho ba le thupelo:	E.1.1.1.	Motako wa botekgeniki (Showcard A)?			

		E.1.1.2.	Motako wa Feshene (Showcard B)?			
		E.1.1.3.	Moroko?			
		E.1.1.4.	Ho etsa diphethene?			
E.1.2.	Ho ba le bokgoni ba ho etsa seketjhe sa boqapi/mohopolo?					
E.1.3.	Hore sehlahiswa se fedileng(seaparo) se tshwana hantle le seketjhe?					

<b>E.2.</b>	<b>O nahana hore ho rala seketjhe ho tla o nolofalletsa ho bontsha le ho hlalosa boqapi ho moreki?</b>	<b>2</b>	<b>1</b>
		<b>E</b>	<b>Tjhe</b>

<b>E.3.</b>	<b>O nahana hore ho rala seketjhe ho tla thabisa bareki ba hao ka sehlahiswa se seng se qetilwe?</b>	<b>2</b>	<b>1</b>
		<b>E</b>	<b>Tjhe</b>

<b>E.4.</b>	<b>Na wena jwaloka rakgwebo o ka thahasella ho ba teng thupelong ho ka ithuta ka bokgoni ba ho rala motako wa feshene?</b>	<b>2</b>	<b>1</b>
		<b>E</b>	<b>Tjhe</b>

<b>E.5.</b>	<b>Haeba e, ke tsela efe ya ho taka eo o ka ratang ho e sebedisa le ho fumana thupello ho yona (o ka di kgetha ka bobedi)</b>	<b>Sebedisa</b>	<b>Thupelo</b>
E.5.1.	Motako wa botekgeniki (Technical drawing (Showcard A)		
E.5.2.	Motako wa Feshene (Fashion drawing (Showcard B)		

Ke ya leboha ka ho ba le seabo thutong ena. Haeba ho kgoneha, ka kopo lebisa (ka ho fana ka dintlha tsa ho ikopanya) leha e le bafe bao o dumelang hore ba ka dumela ho ba le seabo thutong ena.

Lebitso	Dintlha tsa ho ikopanya:

O ka lakatsa ho ba le kopi ya sepheto sa thuto ee?	E	Tjhe
Haeba e, ka kopo fana ka nomoro ya hao ya ho ikopanya kapa aterese ya e-meili ho mofuputsi:		

**ANNEXURE E:**  
**CONFIDENTIALITY AGREEMENT OF BACK-TRANSLATOR**



CONFIDENTIALITY AGREEMENT

I, the undersigned

Prof / Dr / Mr / Ms Ms M.P. MATLA

Identity Number: [REDACTED]

Address: [REDACTED]

Agree to:

- not divulge or permit the disclosure of any information related to this study;
- to take all such steps as may be necessary to prevent the Confidential Information falling into the hands of an unauthorised third party;
- not to make use of any of the Confidential Information in the development, manufacture, marketing and/or sale of any goods;
- not to use any research data for publication purposes;
- not to use or disclose or attempt to use or disclose the Confidential Information for any purpose other than performing research purposes only and includes questionnaires, interviews with participants, data gathering, data analysis and personal information of participants/research subjects;
- not to use or attempt to use the Confidential Information in any manner which will cause or be likely to cause injury or loss to a research participant; and
- understand that all documentation furnished to me by the VUT pursuant to this undertaking will remain the property of the VUT and upon the request of the VUT will be returned to the VUT. I shall not make copies of any such documentation without the prior written consent of the VUT.

Dated at 22 this FEBRUARY 2017

Witnesses:

1 [Signature]

2 [Signature]

(Signatures of witnesses)

[Signature]

(Signature)

Document adapted from NWU source

**ANNEXURE F:**  
**CONFIDENTIALITY AGREEMENTS OF TRANSLATORS**





CONFIDENTIALITY AGREEMENT

I, the undersigned

Prof / Dr / Mr / Ms Johannes Tsheki Makhosho

Identity Number: [REDACTED]

Address: [REDACTED]

Agree to:

- not divulge or permit the disclosure of any information related to this study;
- to take all such steps as may be necessary to prevent the Confidential Information falling into the hands of an unauthorised third party;
- not to make use of any of the Confidential Information in the development, manufacture, marketing and/or sale of any goods;
- not to use any research data for publication purposes;
- not to use or disclose or attempt to use or disclose the Confidential Information for any purpose other than performing research purposes only and includes questionnaires, interviews with participants, data gathering, data analysis and personal information of participants/research subjects;
- not to use or attempt to use the Confidential Information in any manner which will cause or be likely to cause injury or loss to a research participant; and
- understand that all documentation furnished to me by the VUT pursuant to this undertaking will remain the property of the VUT and upon the request of the VUT will be returned to the VUT. I shall not make copies of any such documentation without the prior written consent of the VUT.

Dated at Vanderbijlpark this 07 <sup>Dec.</sup> ~~Nov~~ 2016

Witnesses:

1 .....  
2 .....  
(Signatures of witnesses)

.....  
(Signature)

Document adapted from NWU source





CONFIDENTIALITY AGREEMENT

I, the undersigned

Prof/Dr/Mr/Ms Wendy Barrow

Identity Number: [REDACTED]

Address: [REDACTED]

Agree to:

- not divulge or permit the disclosure of any information related to this study;
- to take all such steps as may be necessary to prevent the Confidential Information falling into the hands of an unauthorised third party;
- not to make use of any of the Confidential Information in the development, manufacture, marketing and/or sale of any goods;
- not to use any research data for publication purposes;
- not to use or disclose or attempt to use or disclose the Confidential Information for any purpose other than performing research purposes only and includes questionnaires, interviews with participants, data gathering, data analysis and personal information of participants/research subjects;
- not to use or attempt to use the Confidential Information in any manner which will cause or be likely to cause injury or loss to a research participant; and
- understand that all documentation furnished to me by the VUT pursuant to this undertaking will remain the property of the VUT and upon the request of the VUT will be returned to the VUT. I shall not make copies of any such documentation without the prior written consent of the VUT.

Dated at Vanderbijlpark this 7<sup>th</sup> December 2018

Witnesses:

1 [Signature]  
2 [Signature]  
(Signatures of witnesses)

[Signature]  
(Signature)

Document adapted from NWU source

**ANNEXURE G:**  
**PERMISSION FORM FOR STOREOWNERS OR MANAGERS**



### **Letter of permission to store owners/managers**

To whom it may concern,

I am a student at Vaal University of Technology and I am currently conducting research for my Masters' degree in Fashion. The purpose of this project is to investigate the need for specific skills training amongst fashion entrepreneurs in the Emfuleni region. With the assistance of fieldworkers, we wish to collect data that will contribute to the content of skills training programmes for the fashion entrepreneurs in this region.

We would like to inquire if we could use your store as the location for our main data collection. We would not in any way disrupt your regular business operations. For the process of data collection, we would set-up in an allocated area to approach the fashion entrepreneurs who come into your store to shop, asking them if they would like to partake in our study by answering some questions. We do not wish to disrupt your business in any way, and will therefore only collect data on the days and times when it is most convenient for you.

We trust that this research will be indirectly beneficial to you as it can ultimately contribute to the betterment of local fashion entrepreneurs through the development of relevant skills training. Additionally, your store will be acknowledged in all publications related to this study, including articles, presentations, and completed dissertation.

If you agree to us using your store from which to collect our data, please sign your consent below.

\_\_\_\_\_  
Signature of store owner/manager

\_\_\_\_\_  
Date

Thank you.

\_\_\_\_\_  
Dr H. Van Staden (supervisor)

\_\_\_\_\_  
Mrs N. Coetzee (co-supervisor)

**ANNEXURE H:**

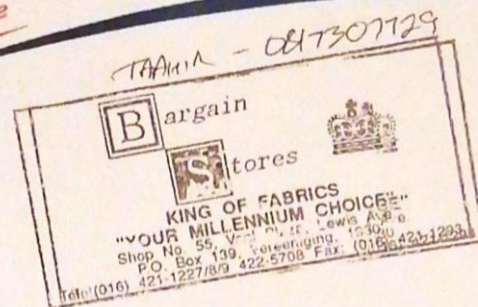
SIGNED PERMISSION FORMS OF STOREOWNERS OR MANAGERS





# Vaal University of Technology

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## Letter of permission to store owners/managers

To whom it may concern,

I am a student at Vaal University of Technology and I am currently conducting research for my Masters' degree in Fashion. The purpose of this project is to investigate the need for specific skills training amongst fashion entrepreneurs in the Emfuleni region. With the assistance of fieldworkers, we wish to collect data that will contribute to the content of skills training programmes for the fashion entrepreneurs in this region.

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We trust that this research will be indirectly beneficial to you as it can ultimately contribute to the betterment of local fashion entrepreneurs through the development of relevant skills training. Additionally, your store will be acknowledged in all publications related to this study, including articles, presentations, and completed dissertation.

If you agree to us using your store from which to collect our data, please sign your consent below.

Signature of store owner/manager

15/2/2017

Date

Thank you.

Dr H. Van Staden (supervisor)

Mrs N. Coetzee (co-supervisor)





## Vaal University of Technology

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### Letter of permission to store owners/managers

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If you agree to us using your store from which to collect our data, please sign your consent below.

Signature of store owner/manager

16/02/2017

Date

Thank you.

Dr H. Van Staden (supervisor)

Mrs N. Coetzee (co-supervisor)





## Vaal University of Technology

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### Letter of permission to store owners/managers

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If you agree to us using your store from which to collect our data, please sign your consent below.

Signature of store owner/manager

15/2/17

Date

Thank you.

Dr H. Van Staden (supervisor)

Mrs N. Coetzee (co-supervisor)





## Vaal University of Technology

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### Letter of permission to store owners/managers

To whom it may concern,

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If you agree to us using your store from which to collect our data, please sign your consent below.

Signature of store owner/manager

15 - 2 - 17

Date

Thank you.

Dr H. Van Staden (supervisor)

Mrs N. Coetzee (co-supervisor)





## Vaal University of Technology

*Your world to a better future*

### Letter of permission to store owners/managers

To whom it may concern,

I am a student at Vaal University of Technology and I am currently conducting research for my Masters' degree in Fashion. The purpose of this project is to investigate the need for specific skills training amongst fashion entrepreneurs in the Emfuleni region. With the assistance of fieldworkers, we wish to collect data that will contribute to the content of skills training programmes for the fashion entrepreneurs in this region.

We would like to inquire if we could use your store as the location for our main data collection. We would not in any way disrupt your regular business operations. For the process of data collection, we would set-up in an allocated area to approach the fashion entrepreneurs who come into your store to shop, asking them if they would like to partake in our study by answering some questions. As we do not wish to disrupt your business in any way, will therefore only collect data on the days and times when it is most convenient for you.

We trust that this research will be indirectly beneficial to you as it can ultimately contribute to the betterment of local fashion entrepreneurs through the development of relevant skills training. Additionally, your store will be acknowledged in all publications related to this study, including articles, presentations, and completed dissertation.

If you agree to us using your store from which to collect our data, please sign your consent below.

Signature of store owner/manager

15-02-2017.

Date

Thank you.

Dr H. Van Staden (supervisor)

Mrs N. Coetzee (co-supervisor)

**ANNEXURE I:**  
**FIELDWORKER TRAINING MANUAL**

Congratulations! You are now part of a research project and will contribute to the data collection phase of both researchers' Masters' degrees in Fashion. This project targets fashion entrepreneurs who live in Emfuleni Local Municipal area. The reason for this project is to find out about our respondents' needs for training in business skills and fashion drawing skills in their fashion business. We want to identify their current use, and understand the problems that they may have with these skills.

Your duties as a fieldworker include:

- ✓ Approach customers in the allocated stores by introducing yourself and the study. Make mention of the free booklet with templates to help them in their business.
- ✓ If they are keen to take part, go through the checklist on the first page of the informed consent form. If they are not keen, say thank you and move on.
- ✓ If they meet the criteria on the checklist, briefly explain the informed consent form to them. Emphasise highlighted areas. If they do not meet the criteria on the checklist, they may **not** take part. In this case, thank them for their willingness to participate, but inform them that unfortunately they do not meet the specific criteria.
- ✓ Read the participant declaration on the informed consent form and let them sign. Sign your fieldworker declaration thereafter. **It is important for you to understand what this project is about and why it is being done, to be able to answer any questions that the respondent has.**
- ✓ You will read each question of the questionnaire to the respondent and record their answer using a pen. This should take 20 minutes per respondent. Make sure that the number at the top of each questionnaire is filled accordingly as it is for administration purposes.
- ✓ When you are done with the interview, each respondent must get a booklet as a gift for partaking in our questionnaire. They may not get more than 1.

Rules and regulations include:

- ✓ Ensure that you have maintain a friendly, professional and positive manner at all times.
- ✓ Approach and greet the identified participant in a friendly manner. Do not overwhelm them or come across as intimidating. The participant has to feel comfortable from the start.

- ✓ Treat the participants with respect at all times and remind them that they and their answers are extremely important for this study.
- ✓ Remind the participants that their anonymity is ensured throughout the entire study.
- ✓ Also ensure that participants are constantly aware of their rights to withdraw from the study at ANY time.
- ✓ Be aware of the tone of voice which you use. It must be soothing and friendly. Again, do not intimidate the participant by your tone of voice.
- ✓ Ensure that your body language is relaxed, friendly and informal. Always make the participant feel at ease.
- ✓ You have to come across as having a genuine interest in the participant and their answers.
- ✓ Ensure that you have a neat and modest appearance. Pay attention to your outfit, it must be professional.

Please note:

- ✓ We will pilot test on Saturday 4 March at 9h00 – please keep this day free.
- ✓ The duration of the actual data collection is for a maximum of 6 weeks. Depending on how the pilot testing goes, we would like to begin the actual data collection process on or during the week of the 8<sup>th</sup> of March until the 15<sup>th</sup> of April. You will receive a roster to fill in the days that you are/not available to work.
- ✓ You will be paid R20.00 per completed questionnaire.
- ✓ Should you be able to get reliable transport to and from the stores, we will compensate you for the travel fee. Alternatively, travel arrangements can be made.
- ✓ You will receive a snack for the hours that you are collecting data.
- ✓ You will also be provided with all necessary stationery and documents. Please do not lose or confuse this with each other's.
- ✓ We will form a Whatsapp group for the duration of the data collection period to keep in contact – please keep us informed and updated if there are any issues. We will visit you daily at the stores, thus please ensure that you are where you are meant to be, doing what you are meant to be doing!

Upon signing your confidentiality agreement as your consent to be a part of this study, you will receive examples of the questionnaire and informed consent form in both English and Sesotho. Please use the time you have to familiarise yourself with it and to practice what you have learnt from our training session today.

We would like to thank you for your assistance. Should you have any questions, you are welcome to contact either researcher.

Keshni: [REDACTED]

Le-nika: [REDACTED]

**Scenarios:**

Consider the following scenarios and decide how you will approach and deal with the specific situation.

1. A group of respondents enter the store who all qualify and agree to partake in the study. You cannot interview all of the respondents at once, nor can they be in close proximity of each other while you conduct the interview. How do you approach the situation without irritating the potential respondents, or causing them to change their mind about partaking in our study?
2. The respondent is not sure how to answer a question, and asks you for your opinion or tells you to choose any answer.
3. The respondent is unwilling to answer some questions. How do you encourage them to answer all the questions? (Remember, if all the questions are not answered, the questionnaire cannot be used for the study).
4. The respondent does not understand specific terms used in the questions. How do you go about ensuring that they do understand all terms?
5. An individual approaches you and would like to participate in the study, but through observation you can see that they do not meet the necessary criteria. Unfortunately, they cannot participate in the research (they are not allowed to answer the questionnaire, as it will not be able to be used for the study).
6. Half-way through the questionnaire, the respondent wishes to withdraw from the study.
7. A participant asks for an extra booklet for their friend.
8. A participant asks to take the questionnaire home in order to fill it in and then bring it back to the store at a later stage.

**Notes:**

[illegible]

**ANNEXURE J:**  
**ENGLISH INFORMED CONSENT FORM**





**Informed consent form for research participants**

**(For two studies)**

Title: Uses, challenges and training needs regarding business skills for fashion entrepreneurs in the Emfuleni region.

Researcher: Miss Keshni Nana (Student at Vaal University of Technology)

Contact number: [REDACTED]

Title: Fashion drawing skills training for unqualified fashion entrepreneurs in the Emfuleni Local Municipality: A needs assessment.

Researcher: Miss Le-nika Strydom (Student at Vaal University of Technology)

Contact number: [REDACTED]

Co-supervisor: Mrs N. Coetzee (Lecturer at Vaal University of Technology)

Contact number: [REDACTED]

Supervisor: Dr H. Van Staden (Lecturer at North-West University)

Contact number: [REDACTED]

Dear participant,

Due to you being a fashion entrepreneur who lives in the Emfuleni Local Municipality, you are being invited to take part in this research project that will contribute to both researchers' Masters' degrees in Fashion. The reason for this project is to find out about your needs for training in business skills and fashion drawing skills for your fashion business. We want to identify your current use of business skills and fashion drawing skills and understand the problems that you may have with these skills.

In order for you to take part in this study, you have to:

- ☐ be 18 years and older;
- ☐ have no fashion qualification or fashion training;
- ☐ employ 1-5 people, including yourself;
- ☐ run the business for longer than 2 years;
- ☐ have your business in an area surrounding the main towns of Vanderbijlpark and Vereeniging; and
- ☐ have your business in the Emfuleni Local Municipality.

After this consent form has been read and explained to you by the trained fieldworker, you can ask him/her anything that you are unsure about. It is important for you to understand why this project is being done, and if you are happy to take part, you will be asked to sign below. It is your own decision to take part and you can stop participating at any time if you want to, with no harm or cost to you.

The trained fieldworker will read the questions of the questionnaire to you and you can tell him/her which answer you choose. This could take up to 20 minutes of your time. The number at the top of your questionnaire is only for administration purposes. Your answers will be kept a secret and your name or details will not be shared with anyone. The fieldworker will give you a free booklet with templates to help you draw designs more easily, as well as a costing sheet template to help you in your business. Your responses will help to make recommendations for business/fashion drawing skills training programmes for new and existing fashion entrepreneurs, which we trust will also help you.

#### **Participant declaration**

I (*name*)..... agree to take part in the research projects titled: Uses, challenges and training needs regarding business skills for fashion entrepreneurs in the Emfuleni region, and Fashion drawing skills training for unqualified fashion entrepreneurs in Emfuleni: a needs assessment.

I declare that:

- I understand the information on this consent form;
- I have had a chance to ask the researcher any questions and my questions have been answered;
- I understand that it is my choice to take part in this study, and that nobody forced me to take part;
- if I choose to no longer take part in the study, I will not be discriminated against;
- I am free to ask to leave the study before it has finished, at any time.

Signed at (*place*) ..... on (*date*) ..... 20....

.....  
**Signature of participant**

.....  
**Signature of witness**



**Fieldworker declaration**

I (*name*) ..... declare that:

- I explained the purpose of this research project to the participant;
- I encouraged him/her to ask questions and took time to answer them;
- I am satisfied that he/she understands the purpose of this research, as discussed above.

Signed at (*place*) ..... on (*date*) ..... 20....

.....  
**Signature of fieldworker**

.....  
**Signature of witness**

**ANNEXURE K:**  
**SESOTHO INFORMED CONSENT FORM**

**Foro mo ya tumello ya ba nang le seabo dipatlisisong (bakeng sa dithuto tse pedi)**

Boemo (thaetlele): Tshebediso, diphepetso le ditlhoko tsa thupelo ka bokgoni ba kgwebo bakeng sa borakgwebo ba feshene lebatoweng la Emfuleni.

Mmatlisisi: Mofts Keshni Nana (Moithuti Univesithing ya Theknoloji ya Vaal)

Nomoro ya boikgokahanyo: [REDACTED]

Boemo (thaetlele): Thupelo ya bokgoni ba ho taka feshene bakeng sa borakgwebo ba senang mangolo Emfuleni: tekolo ya ditlhoko.

Mmatlisisi: Mofts Le-nika Strydom (Moithuti Univesithing ya Theknoloji ya Vaal)

Nomoro ya boikgokahanyo: [REDACTED]

Motataisi-mmoho: Mof N. Coetzee (Morupedi Univesithing ya Theknoloji ya Vaal)

Nomoro ya boikgokahanyo: [REDACTED]

Motataisi: Dr H. Van Staden (Morupedi Univesithing ya Leboya Bophirima)

Nomoro ya boikgokahanyo: [REDACTED]

Monkakarolo ya ratehang,

Ka lebaka la hobane o le rakgwebo wa feshene ya phelang Masepaleng wa Emfuleni wa lehae, o mengwa ho tla ba le seabo projekeng ena e tla tswela babatlisisi bana ba babedi molemo dikgerateng tsa bona tsa Masters tsa Feshene. Lebaka la projeke ena ke ho fumana ditlhoko tsa hao ka thupelo ka bokgoni ba kgwebo le bokgoni ba ho taka feshene bakeng sa kgwebo ya hao ya Feshene. Re batla ho qoolla tsela tseo o sebedisang bokgoni ba hao ba kgwebo le bokgoni ba ho taka feshene mmoho le ho utlwisisa mathata ao e ka bang o na le ona hona jwale ka bokgoni bona.

E le hore o ka ba le seabo thutong ena, o lokela ho:

- ☐ ba dilemo di 18 le ho feta;
- ☐ hloka mangolo a feshene kapa thupelo ya feshene;
- ☐ hira batho ba 1-5, ho kenyelletswa le wena;
- ☐ tsamaisa kgwebo ho feta dilemo tse 2;
- ☐ ba le kgwebo sebakeng se haufi le ditoropo tse ka sehlohong tsa Vanderbijlpark le Vereeniging; le
- ☐ ba le kgwebo Masepaleng wa Emfuleni wa Lehae.

Ka mora hore foromo ena ya tumello e balwe le ho hlalosa ke mosebeletsi ya tsamayang ya rupetsweng, o ka mmotsa leha e le eng eo o sa e utlwisising. Ho bohlokwa ho wena hore o utlwisise hore hobaneng ha projeke ena e etswa, mme ha e ba o thabela ho ba le seabo, o tla kopjwa ho saena tlase mona. Ke qeto ya hao ho ba le seabo mme o ka emisa ho ba le seabo neng kapa neng ha o batla, ntle le kotsi kapa ditshenyehelo ho wena.

Mosebeletsi ya tsamayang o tla o balla dipotso tsa patlisiso mme o ka mmolella hore o kgetha karabo efe. Sena se ka nka metsotso e ka bang 20 ya nako ya hao. Nomoro e hodimo patlisisong ya hao empa e le bakeng sa merero ya tsamaiso fela. Dikarabo tsa hao di tla bolokwa e le lekunutu mme lebitso la hao kapa dintlha di ke ke tsa arolelanwa leha e le mang. Mosebeletsi ya tsamayang o tla o fa bukana ya mahala e nang le moralo ho o thusa ho taka boqapi ha bonolo, mmoho le leqetshwana la ditshenyehelo ho o thusa kgwebong ya hao. Dikarabo tsa hao di tla thusa ho etsa dipuella bakeng sa kemiso ya bokgoni ba thupelo ya kgwebo/ ho taka feshene bakeng sa borakgwebo ba batjha kapa ba ntseng ba le teng, tseo re nahanang hore le wena di tla o thusa.

### **Boitlamo ba ba nang le seabo**

Nna (*lebitso*)..... ke a dumela ho nka karolo diprojekeng tse pedi tse bitswang: Tshebediso, diphephetso le ditlhoko tsa thupelo ka bokgoni ba kgwebo bakeng sa borakgwebo ba feshene lebatoweng la Emfuleni, thupelo ya bokgoni ba ho taka feshene bakeng sa borakgwebo ba senang mangolo Emfuleni: tekolo ya ditlhoko.

Ke itlamo hore:

- Ke utlwisisa tlhahisoleseding e foromong ena ya tumello;
- Ke bile le monyetla wa ho botsa mmatlisisi potso leha e le efe mme dipotso tsa ka di arabetswe;
- Ke a utlwisisa hore ke kgetho ya ka ho ba le seabo thutong ena, nke ke ka kgethollwa;
- Haeba ke kgetha ho se hlole ke e ba le seabo thutong ena, nke ke ka kgethollwa;
- Ke lokolohile ho kopa ho tsamaya pele e fela, nako leha e le efe.

E saennwe (sebaka) ..... ka (*mohla*) ..... 20....

.....  
**Mosaeno wa monkakarolo**

.....  
**Mosaeno wa paki**



**Boitlamo ba Mosebeletsi ya tsamayang**

Nna (*lebitso*) ..... ke itlama hore:

- Ke hlalositse morero wa projeke ena ya patlisiso ho monkakarolo;
- Ke mo kgothalleditse ho botsa dipotso mme ka nka nako ho di araba;
- Ke kgotsofetse hore o utlwisisa morero wa patlisiso ena, jwalokaha e hlalositse ka hodimo.

E saennwe (sebaka) ..... ka (*mohla*) ..... 20....

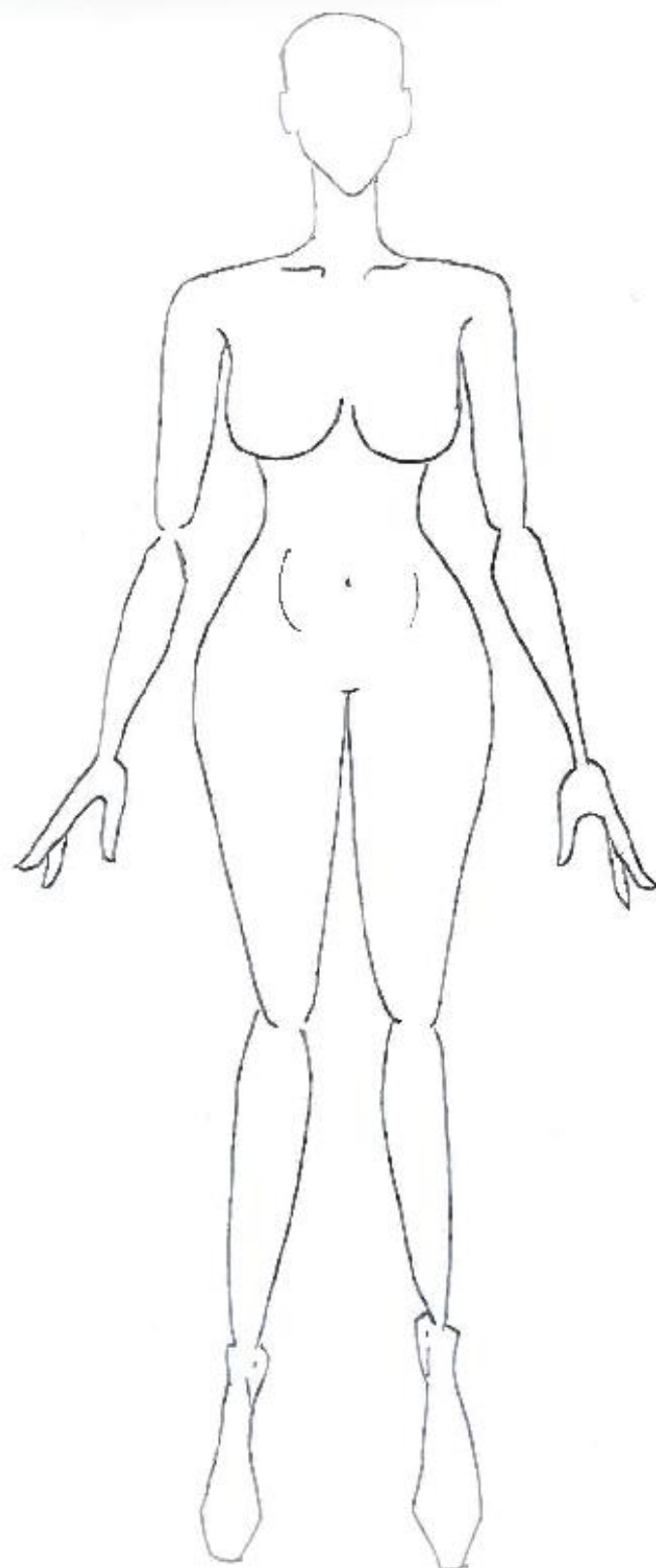
.....  
**Mosaeno wa mosebeletsi ya tsamayang**

.....  
**Mosaeno wa paki**

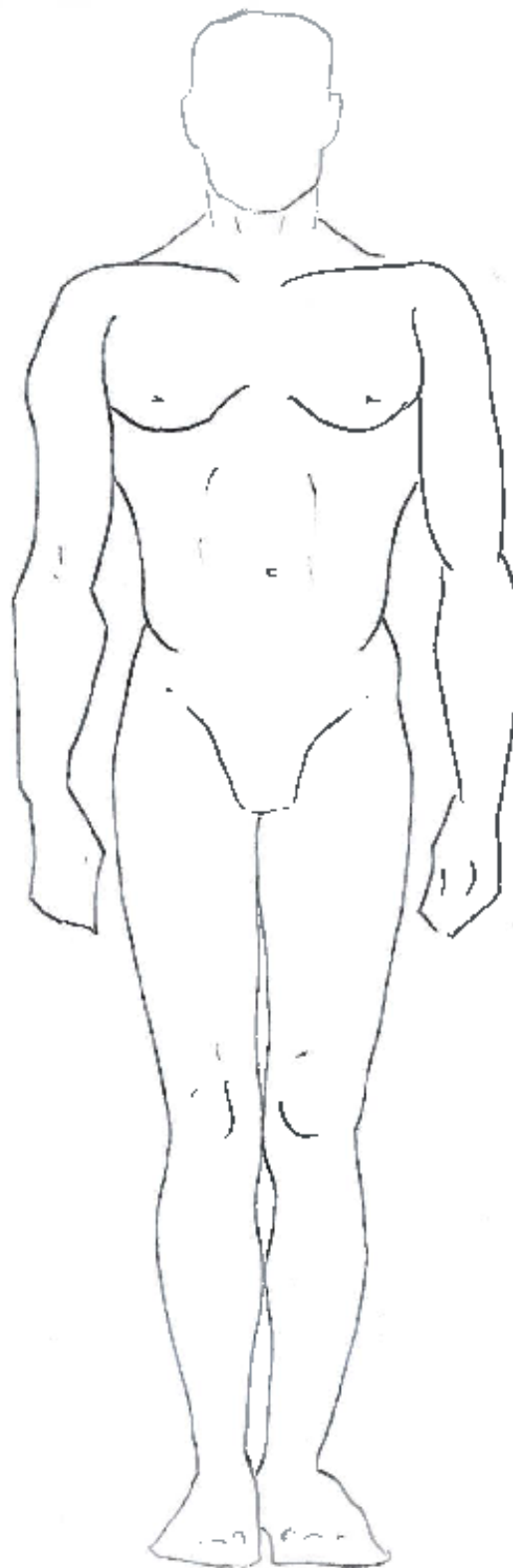
**ANNEXURE L:**  
**BOOKLET TEMPLATES**



Female template (adapted from Hopkins 2010:162):



Male template (adapted from Hopkins 2010:164):



**ANNEXURE M:**  
**ETHICAL CLEARANCE CERTIFICATE**



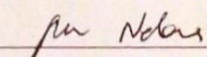
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Research Directorate  
[Tel: +27 16 9509531]

## Research and Innovation Ethical Clearance Certificate

Applicant:	L Strydom (Masters of Visual Arts in Fashion)
Project:	Fashion drawing skills training for unqualified Fashion entrepreneurs in the Emfuleni Local Municipality: a needs assessment
Institution:	Vaal University of Technology
Date Approved:	28 July 2016
Ethical Clearance Number:	ECN10-2016
Approved: Yes/No	Yes



DR SM NELANA  
CHAIRPERSON: RESEARCH & INNOVATION ETHICS COMMITTEE

Date: 28 July 2016

Vaal UNIVERSITY OF TECHNOLOGY  
RESEARCH DIRECTORATE  
PRIVATE BAG X021  
VANDERBIJLPARK  
1900

**ANNEXURE N:**  
**CONFIDENTIALITY AGREEMENT**



## CONFIDENTIALITY AGREEMENT

I, the undersigned,

Prof. / Dr. / Mr. / Ms:

Identity Number:

Address:

### Agree to:

- not divulge or permit the disclosure of any information related to this study;
- to take all such steps as may be necessary to prevent the Confidential Information falling into the hands of an unauthorised third party;
- not to make use of any of the Confidential Information in the development, manufacture, marketing and/or sale of any goods;
- not to use any research data for publication purposes;
- not to use or disclose or attempt to use or disclose the Confidential Information for any purpose other than performing research purposes only and includes questionnaires, interviews with participants, data gathering, data analysis and personal information of participants/research subjects;
- not to use or attempt to use the Confidential Information in any manner which will cause or be likely to cause injury or loss to a research participant; and
- understand that all documentation furnished to me by the VUT pursuant to this undertaking will remain the property of the VUT and upon the request of the VUT will be returned to the VUT. I shall not make copies of any such documentation without the prior written consent of the VUT.

Dated at \_\_\_\_\_ this \_\_\_\_\_ 20\_\_\_\_

Witnesses:

1 .....

2 .....

(Signatures of witnesses)

.....

(Signature)

**Document adapted from NWU source**

**ANNEXURE O:**  
**CONFIDENTIALITY AGREEMENTS OF FIELDWORKERS**





CONFIDENTIALITY AGREEMENT

I, the undersigned

Prof / Dr / Mr / Ms DENDE LEONARD

Identity Number: [REDACTED]

Address: [REDACTED]

Agree to:

- not divulge or permit the disclosure of any information related to this study;
- to take all such steps as may be necessary to prevent the Confidential Information falling into the hands of an unauthorised third party;
- not to make use of any of the Confidential Information in the development, manufacture, marketing and/or sale of any goods;
- not to use any research data for publication purposes;
- not to use or disclose or attempt to use or disclose the Confidential Information for any purpose other than performing research purposes only and includes questionnaires, interviews with participants, data gathering, data analysis and personal information of participants/research subjects;
- not to use or attempt to use the Confidential Information in any manner which will cause or be likely to cause injury or loss to a research participant; and
- understand that all documentation furnished to me by the VUT pursuant to this undertaking will remain the property of the VUT and upon the request of the VUT will be returned to the VUT. I shall not make copies of any such documentation without the prior written consent of the VUT.

Dated at VERBENIGING this 11<sup>th</sup> March 2017

Witnesses:

1 [Signature]  
2 [Signature]  
(Signatures of witnesses)

[Signature]  
(Signature)

Document adapted from NWU source





CONFIDENTIALITY AGREEMENT

I, the undersigned

Prof / Dr / Mr / Ms Tseko Hoshela

Identity Number: [REDACTED]

Address: [REDACTED]

Agree to:

- not divulge or permit the disclosure of any information related to this study;
- to take all such steps as may be necessary to prevent the Confidential Information falling into the hands of an unauthorised third party;
- not to make use of any of the Confidential Information in the development, manufacture, marketing and/or sale of any goods;
- not to use any research data for publication purposes;
- not to use or disclose or attempt to use or disclose the Confidential Information for any purpose other than performing research purposes only and includes questionnaires, interviews with participants, data gathering, data analysis and personal information of participants/research subjects;
- not to use or attempt to use the Confidential Information in any manner which will cause or be likely to cause injury or loss to a research participant; and
- understand that all documentation furnished to me by the VUT pursuant to this undertaking will remain the property of the VUT and upon the request of the VUT will be returned to the VUT. I shall not make copies of any such documentation without the prior written consent of the VUT.

Dated at Vall Park this 18 Feb 2017

Witnesses:

1 [Signature]

2 [Signature]

(Signatures of witnesses)

[Signature]

(Signature)

Document adapted from NWU source



CONFIDENTIALITY AGREEMENT

I, the undersigned

Prof / Dr / Mr / Ms ELIZABETH NCHOCHOANE

Identity Number: [REDACTED]

Address: [REDACTED]

Agree to:

- not divulge or permit the disclosure of any information related to this study;
- to take all such steps as may be necessary to prevent the Confidential Information falling into the hands of an unauthorised third party;
- not to make use of any of the Confidential Information in the development, manufacture, marketing and/or sale of any goods;
- not to use any research data for publication purposes;
- not to use or disclose or attempt to use or disclose the Confidential Information for any purpose other than performing research purposes only and includes questionnaires, interviews with participants, data gathering, data analysis and personal information of participants/research subjects;
- not to use or attempt to use the Confidential Information in any manner which will cause or be likely to cause injury or loss to a research participant; and
- understand that all documentation furnished to me by the VUT pursuant to this undertaking will remain the property of the VUT and upon the request of the VUT will be returned to the VUT. I shall not make copies of any such documentation without the prior written consent of the VUT.

Dated at VAALPARK this 18/02 20 17

Witnesses:

1 [Signature]

2 [Signature]

(Signatures of witnesses)

[Signature]

(Signature)

Document adapted from NWU source





CONFIDENTIALITY AGREEMENT

I, the undersigned

Prof / Dr / Mr / Ms Mrs Betty Macing

Identity Number: [REDACTED]

Address: [REDACTED]

Agree to:

- not divulge or permit the disclosure of any information related to this study;
- to take all such steps as may be necessary to prevent the Confidential Information falling into the hands of an unauthorised third party;
- not to make use of any of the Confidential Information in the development, manufacture, marketing and/or sale of any goods;
- not to use any research data for publication purposes;
- not to use or disclose or attempt to use or disclose the Confidential Information for any purpose other than performing research purposes only and includes questionnaires, interviews with participants, data gathering, data analysis and personal information of participants/research subjects;
- not to use or attempt to use the Confidential Information in any manner which will cause or be likely to cause injury or loss to a research participant; and
- understand that all documentation furnished to me by the VUT pursuant to this undertaking will remain the property of the VUT and upon the request of the VUT will be returned to the VUT. I shall not make copies of any such documentation without the prior written consent of the VUT.

Dated at Vaalkop this 18/02 2017

Witnesses:

1 [Signature]

2 [Signature]

(Signatures of witnesses)

[Signature]  
(Signature)

Document adapted from NWU source

**ANNEXURE P:**  
ADDITIONAL DATA TABLES FOR DESCRIPTIVE STATISTICS

**TABLE P.1: NUMBER OF EMPLOYEES IN THE FASHION BUSINESS**

B.3.	How many employees do you have?	N	n	(%)
B.3.1.	1	104	63	60.6
B.3.2.	2	104	22	21.2
B.3.3.	3	104	12	11.5
B.3.4.	4	104	2	1.9
B.3.5.	5	104	3	2.9
B.3.6.	6	104	2	1.9

**TABLE P.2: FORM OF BUSINESS OWNERSHIP**

B.4.	Which type of ownership is your business?	N	n	(%)
B.4.1.	You are the only owner	105	76	72.4
B.4.2.	You have a partner	105	29	27.6

**TABLE P.3: LOCATION OF FASHION BUSINESS**

B.5.	Where do you operate your business from?	N	n	(%)
B.5.1.	Home	103	82	79.6
B.5.2.	Building / room next to your home	103	7	6.8
B.5.3.	Building / room away from your home	103	14	13.6

**TABLE P.4: CLIENT UNDERSTANDING OF INTENDED DESIGN**

D.3.	Which method do you think will help your client to better understand your idea of a design?	N	n	(%)
D.3.1.	Technical Drawing (Showcard A)	95	40	42.1
D.3.2.	Fashion Drawing (Showcard B)	95	55	57.9

**TABLE P.5: USE OF FASHION DRAWING AS VISUAL EXPLANATION AID BETWEEN DESIGNER AND CLIENT**

F.2.	Do you think that drawing a sketch will make it easier for you to show and explain a design to a client?		2	1
			Yes	No
		N	104	104
		n	100	4
		(%)	96.2	3.8

**TABLE P.6: FASHION DRAWING AND CLIENT SATISFACTION**

F.3.	Do you think that drawing a sketch will help to make your clients happier about the finished product?		2	1
			Yes	No
		N	105	105
		n	98	7
		(%)	93.3	6.7

**TABLE P.7: INTEREST IN FASHION DRAWING SKILLS TRAINING**

F.4.	Would you as a fashion entrepreneur, be interested in attending training in order to learn fashion drawing skills?		2	1
			Yes	No
		N	104	104
		n	100	4
		(%)	96.2	3.8

**ANNEXURE Q:**  
**ADDITIONAL DATA TABLES FOR INFERENTIAL STATISTICS**

**TABLE Q.1: DIFFERENCES BETWEEN THE OPERATIONAL PERIOD OF THE FASHION BUSINESS AND THE USE OF COMMERCIALLY AVAILABLE FASHION IMAGES**

	Number of operational years.		Mean	St Dev	2 years with:	3 years with:	4 years with:	5 years and more with:
	1	2 years			-	-	-	-
	2	3 years			-	-	-	-
	3	4 years	1.88	1.00	0.79*	0.79*	-	-
	4	5 years and more	2.71	0.47	-	-	0.83**	-

\* = Medium effect; \*\* = Large effect

**TABLE Q.2: CORRELATIONS BETWEEN USING COMMERCIAL PATTERNS AND: THE LEVEL OF EDUCATION; PEOPLE AS MOTIVATIONAL FACTOR; MANUFACTURING OF FASHION-RELATED ITEMS; AND THE USE OF COMMERCIALLY AVAILABLE FASHION IMAGES**

		Level of education	People as motivational factor	Fashion	Commercially available fashion images
Use of commercial patterns as a way to communicate designs to clients.	<i>r</i>	0.224*	0.287**	0.367**	0.330**

**TABLE Q.3: CORRELATION BETWEEN THE USE OF COMMERCIALLY AVAILABLE FASHION IMAGES AND FASHION-RELATED ITEMS**

	Fashion
Commercially available fashion images used as a method to communicate a design to a client.	<i>r</i> 0.486**



**TABLE Q.4: DIFFERENCES BETWEEN THE FORM OF BUSINESS OWNERSHIP AND: MANUFACTURING OF SCHOOL WEAR; THE IMPORTANCE OF TRAINING; AND ACCURATE SKETCHING**

(Which type of ownership is your business?)		n	Mean	$\pm$ SD	p-value	Effect size (d)
School wear	Only owner = 1	73	2.11	1.57	0.005	0.59
	Partner = 2	26	3.19	1.83	0.011	
Importance of training	Only owner = 1	76	2.77	0.35	0.014	0.48
	Partner = 2	29	2.94	0.15	0.001	
Accurate sketching	Only owner = 1	76	2.81	0.41	0.046	0.38
	Partner = 2	29	2.97	0.13	0.004	

**TABLE Q.5: CORRELATION BETWEEN PREVIOUS EMPLOYMENT EXPERIENCE AND PEOPLE AS MOTIVATIONAL FACTORS FOR STARTING A FASHION BUSINESS**

		People
Previous employment experience as motivational factor to start a business.	<i>r</i>	0,534**

**TABLE Q.6: CORRELATIONS BETWEEN THE USE OF HAND SKETCHES AND: PEOPLE AS MOTIVATIONAL FACTOR TO START A FASHION BUSINESS; AND PREVIOUS EMPLOYMENT EXPERIENCE AS MOTIVATIONAL FACTOR TO START A FASHION BUSINESS**

		People	Employment experience
Use of hand sketches to communicate designs to clients	<i>r</i>	0.277*	0.405**

**TABLE Q.7: CORRELATIONS BETWEEN THE IMPORTANCE OF TRAINING IN FASHION-RELATED SKILLS AND: THE LEVEL OF EDUCATION; THE USE OF HAND SKETCHES; AND THE USE OF COMMERCIAL PATTERNS AS VISUAL COMMUNICATION METHOD**

		Education	Hand sketches	Commercial Patterns
Importance of training in fashion-related skills (technical drawing, fashion drawing, sewing, pattern making) within a business.	<i>r</i>	0.218**	0.331**	-0.230*

**TABLE Q.8: CORRELATION BETWEEN ACCURATE SKETCHING AND THE IMPORTANCE OF FASHION-RELATED TRAINING**

		Importance of training
The importance of having the ability to accurately draw a design, and ensuring that it correlates with the finished product.	<i>r</i>	0.281**

**TABLE Q.9: CORRELATION BETWEEN THE MANUFACTURING OF SCHOOL WEAR AND THE MANUFACTURING OF FASHION-RELATED ITEMS**

		Fashion
School wear as a product manufactured by respondents.	<i>r</i>	0.284**

**ANNEXURE R:**  
**TURN IT IN RESULTS**

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**ANNEXURE S:**  
**PROOF OF LANGUAGE EDITING**

Stephanie Mostert  
Editor and Proofreader  
BA Hons. (English) Cum Laude, NWU  
MA (English), NWU

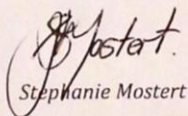
23 April 2019

#### EDITING CERTIFICATE

Ms Le-nika Stydom

This certificate serves to confirm that I am a qualified and certified editor and translator. I confirm that the M-Tech dissertation with the title **FASHION DRAWING SKILLS TRAINING FOR UNQUALIFIED FASHION ENTREPRENEURS IN THE EMFULENI LOCAL MUNICIPALITY: A NEEDS ASSESSMENT** has undergone a professional language edit (including the checking of spelling, grammar, register and punctuation, as well as cross referencing. However, the service excluded a reference style check of the reference list, and a language edit of the addendums). The onus rests on the client to work through the proposed changes after the edit and accept or reject these changes.

Yours faithfully

  
Stephanie Mostert